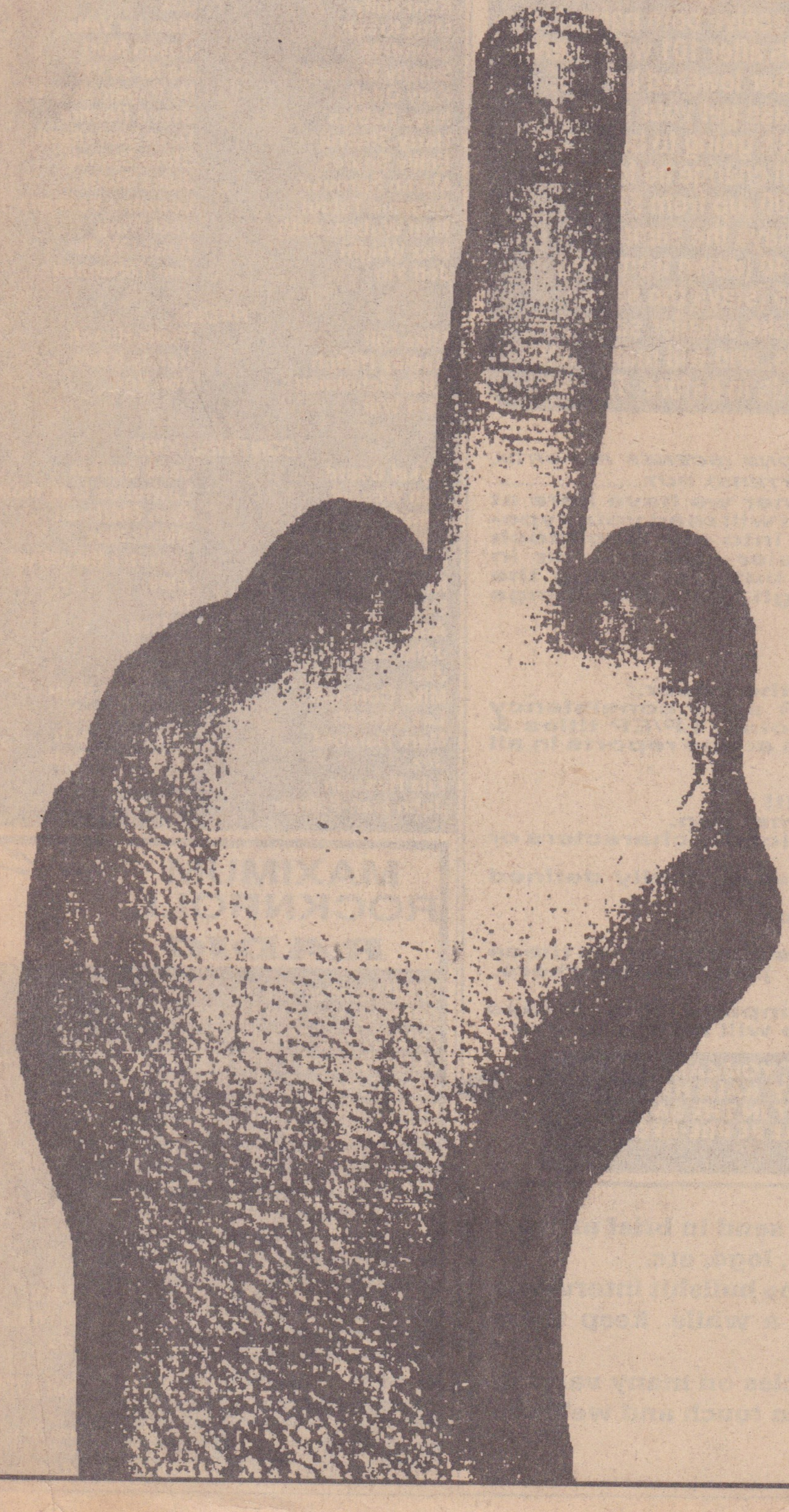
MAXIMUMROCKNROLL

NO. 99
AUG '91
$2.00



SAY IT
411
THOUGHTS THAT FEED THE FIRE

DANGERHOUSE

TESCO VEE'S
HATE POLICE

DIONYSUS
RECORDS

C/Z
records

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

----SOME IMPORTANT UPCOMING CHANGES TO LOOK FOR----

• Issue #100: Actually, there will be 2 simultaneous issue 100's, a Part 1 and a Part 2, both full length. We will be having some special features. Otherwise all regular features of MRR will appear in both parts, and there will be no duplication in either. We also hope this will eliminate some of our backlog (4 months on interviews, 2 months on ads). People whose subs end at 100 will just receive the first part. People whose subs end at 101 will receive both parts, but will not receive 101. Everyone whose sub ends after 101 will receive both parts, but will find their sub-ending number lowered by one.

• Advertisers, columnists, reviewers, etc: Please get your stuff in to MRR a few days before deadline this month. It's going to be hectic!!!

• Ad rates: Beginning with issue 101, rates will change as follows:

1/2 page (7 1/2"x5"): $100 (up from $75)
1/3 page (5"x5"): $50 (stays the same)
1/3 page (2 1/2"x10"): $40 (down from $50)
1/6 page (2 1/2"x5"): $25 (stays the same)

We hope this will encourage many of you to take smaller sized ads, especially if you're just promoting 1 or 2 items, and will make room for those who haven't been able to get their ads in before. Thanks...

MRR IS ALWAYS LOOKING FOR CONTRIBUTIONS (SCENES REPORTS, INTERVIEWS, NEWS FEATURES, ARTICLES, LETTERS), BUT......................

OK, here's the lowdown on the scanner we have here at the MRR headquarters, a machine that will read your type-written submissions and input them into our Macintosh computer. This device makes it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not quite enough. To make things easier on the shitworkers:

DO:
1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:
1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't use exotic typefaces or italics.
6) Don't underline sloppily by hand.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers. Thanks!

If you have access to a Macintosh computer, then please submit your info on a disc, which we will return to you.

MRR RADIO HAS A NEW HOME BASE. AS OF NOW, YOU CAN FIND US ON KALX IN BERKELEY, 90.7FM. UNFORTUNATELY, KALX HAS A PRETTY SMALL RANGE, SO GOOD LUCK FINDING IT IN THE BAY AREA. THE SHOW WILL BE ON TAPE THOUGH, AS WE WILL BE PRE-RECORDING IT IN OUR NEW STUDIO AT THE MRR HOUSE.

° MRR is still looking for new bands to send in brief articles on their existence, along with a photo, logo, etc.
° We are also looking for well done and no bullshit interviews with bands that have been at it for a while. Keep them coming!
° There's been a lack of well done articles on many varying subjects, so if you've got an idea, get in touch and we'll see if it's a go.

SHITWORKERS

ZINE

Jerry Booth, Anna Chapman, Heather Choy, Brian Devereaux, Deb E, Walter Glaser, Tiz Hankey, Kent Jolly, Mick Krash, Grendl M, Smelly Mustafa, Katy Odell, Iraya Robles, Harry Sherrill, Emily Soares, Martin Sprouse, Cammie Toloui, Matt Wobensmith, Maz Wright, Jeff Yih, Enrico Cadena, Mel Cheplowitz, Ken Coffelt, Chris Dodge, Karin Gembus, Lance Hahn, Michelle Haunold, Jux, Mike La Vella, Devon Morf, Ms NP9330, Mr Pagemaker 4.0, Bruce Roehrs, Dave Stevenson, Steve Spinali, Jules Stout, Louanne Voskans, Joel Wing, Daniel Wylie, Tim Yohannan

RADIO

Mike Gill, Radley Hirsch, Alisa Schulman, Last Will, Paula Hirsch, Kenny Kaos, Jon Von

CONTRIBUTORS

Mykel Board, Ben Weasel, Jerod Pore, Sam McPheeters, Murray Bowles, Kim, Scott Fraser, Adam Woodrow, John Book, Jae, Mike Connors, Lee Joseph, Mark Hanford, Jez, Lila Hussain, John Ivan-Palmer, Jane Guskin, Lawrence Livermore, Sam Shiffman, Bill Collins, Jennifer Blowdryer, Alex, Met, G Man, Allen, Quitty, Lane Van Ham, Bob & Sarah, Thomas Koch, Rachel Sishido, Neil Grimmer, Steven Snair

MAXIMUM ROCKNROLL RADIO

CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CHRY No. York, Ont 105.5FM Fri 1AM
CKIA Quebec, PQ call station
CKMS Waterloo, Ont 94.5FM call station
KALX Berkeley, CA 90.7FM Weds midnight
KCPR San Luis Obispo, CA 91.3FM Thurs 5PM
KZUM Lincoln, NE 89.3FM Weds midnight
WCSB Cleveland, OH 89.3FM Weds 3PM
WEFT Champaign, IL 90.1FM Sat 6PM
WGHR Marietta, GA 102.5FM call station
WMPG Portland, ME 90.9FM Sat 11PM
WODU Norfolk, VA call station
WZRD Chicago, IL 88.3FM Sun 3PM
Canal Sud Toulouse, France 92.6FM call station
Radio ADO Paris, France 88.2FM Mon 5PM/Fri 12PM
Radio FMR Toulouse, France 89.0FM call sta
Radio Mega Valence, France call station
Radio Pomme Louviers, France 101.1FM Sat 5-7PM

RADIO STATIONS: MRR Radio shows are available for stations only. Requests for info should be on station letterhead. Contact us at the address on the next page.

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

SUBSCRIPTIONS:

• *U.S.*: available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00.

• *Canada*: available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50 (US dollars).

• *Mexico*: available from U.S. address at bottom of page. Copies are $2.50 each/ 6 issues sub for $15.00.

• *U.K.*: available from MRR/ PO Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.

• *Europe*: available from U.K. address above. Copies are $4.00 each/ 6 issue sub for $20.

• *Australia, Asia, Africa*: available from U.S. address below. Copies are $5.50 each/ 6 issue sub for $33.00 (US dollars).

• *South America*: available from U.S. address below. Copies are $4.50 each/ 6 issue sub for $27.00.

BACK ISSUES AVAILABLE: Back issues # 32, 36-38, 40, 42-52, 55-64 are $1.50 each ppd in U.S., $2 Canada, $4 South America, $4.75 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Back issues 65-98 are at same rates as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: backlog--write or call now!
Ad Copy In: 1st of month--absolutely no later!!

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page: (5" x 5", or 2 1/2" x 10") $50
1/2 page: (7 1/2" x 5") $75, 2 or more items!

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!!

COVER: Tim

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need business address to UPS to.

READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please send all records, letters, articles, photos, interviews, ads, etc., to:
MAXIMUMROCKNROLL
PO BOX 288
BERKELEY CA 94701-0288
(415)648-3561

TOP 15

For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay--no CDs or tapes).

KARIN GEMBUS
FUEL/ANGRY SON-split EP
RORSCHACH-Needlepack-EP
RORSCHACH/NEANDERTHAL-split EP
ECONOCHRIST-Another Victim-EP
BORN AGAINST-Nine Patriotic Hymns-LP
NATION OF ULYSSES-live
ANGER MEANS-Not Human Anymore-EP
GRAY MATTER-2xEP
MONSULA-On Tour!
UP TO HERE-Machine-EP
CRINGER-I Take My Desires For Reality-LP
LES THUGS-I.A.B.F.-LP
SAMIAM-Soar-LP
Allied Recordings t-shirts
Excess-zine/Dear Jesus-zine

TIM YOHANNAN
ANGER MEANS-Not Human Anymore-EP
CORRUPTED IDEALS-Join The Resistance-LP
CRINGER-I Take My Dreams For Reality-LP
DESPISED-Reject The Illusion-EP
ELECTRIC FERRETS-2-3-4-EP
FROGS OF WAR-All Said And Done-LP
KLAMYDIA-I Really Hate You-EP
LAZY COWGIRLS-There's A New Girl...-2xEP
MIDNIGHT MEN-split EP/VERTIGO-Rub-EP
POWERTRIP-Live Demons-EP/SHAMROCKS-EP
UPRIGHT CITIZENS-I've Got The Hometown Blues-EP
VALSE TRISTE/Z-split EP/ZEROS-LP
V/A-No TV Tonite-LP
V/A-Really Fast #6-LP
V/A-Wake Up #7-EP

CHRIS DODGE
AMEN-Paramenia-LP
GAUZE-LP
NEANDERTHAL/RORSCHACH-split EP
BORN AGAINST-Nine Patriotic Hymns-LP
RESTOS DE TRAGEDIA-Ser Y No Ser-LP
SKELETAL EARTH-Eulogy For A Dying Fetus-LP
EARTH CITIZENS-No God, No Leaders...-LP
V/A-Weird Tales Of Madness-CD
STAN RIDGWAY-Partyball-LP
GG ALLIN & BULGE-Legalize Murder-EP
CORRUPTED IDEALS-Join The Resistance-LP
BONESHAVERS-Motorpsycho-LP
V/A-Really Fast Vol 6-LP
RORSCHACH-Needlepack-EP
POINT BLANK-Blacklisted-EP.

WALTER GLASER
BIG CHIEF-live
V/A-Dope, Guns, & Fucking Vol 6-EP
GONE IN 60 SECONDS-Kick In The Head-EP
BABES IN TOYLAND-To Mother-12"
WIG-So Obscene-EP
RAMONES/REZILLOS-split EP
NIRVANA-Live LP and live
HALO OF FLIES/MUDHONEY-split EP
JAWBOX-Grippe-LP
SUGAR SHACK-Don't Buy Me Out-EP
SUPERSUCKERS-Junk-EP
COWS-all vinyl & live
FLOUR-Machinery Hill-LP
BIG SATAN INC-Jezzegrind-EP
SAMIAM-Soar-LP

MIKE LA VELLA
VERTIGO-Rub-EP
HALO OF FLIES/MUDHONEY-split 45
SUPERSUCKERS-Junk-EP
VIVIANS-I fear-LP
EASTER MONKEYS-LP
LES THUGS-I.A.B.F.-LP
GRAY MATTER-2xEP
BAD MUTHA GOOSE-Tower Of Babel-LP
WARLOCKS PINCHERS-Circumsized Peanuts-LP
BLOODBATS-Stopping A Freight Train-LP
V/A-Dope, Guns & Fucking Vol 6-EP
DOLOMITE-Venus-EP
GONE IN 60 SECONDS-EP
BIG CHIEF-live
Hate-#5-comic

MARTIN SPROUSE
FASTBACKS-In America-LP
GRAY MATTER-2xEP
ANGER MEANS-Not Human Anymore-EP
DEPRIVED-Reject The Illusion-EP
EX/MEKONS-split 45
SLEEPER-EP/VERTIGO-Rub-EP
PINK LINCOLNS-Headache-LP
RORSCHACH-Needlepack-EP
ZEROS-Don't Push Me Around-LP
BORN AGAINST-Nine Patriotic Htymns-LP
CRINGER-I Take My Desires For Reality-LP
LAZY COWGIRLS-There's A New Girl...-2xEP
CREAMERS-Dead Weight-EP
ECONOCHRIST-Another Victim-EP
REZILLOS/RAMONES-split EP

TI(Z/M) H.
BORN AGAINST-Nine Patriotic Hymns...-LP
GAUZE-LP
SAMIAM-Soar-LP
KISSUS INTERUPTUS-Flight And Light-LP
COLON ON THE COB-Circus Treats-EP
WIG-Just Obscene-EP
CRINGER-I Take My Desires For Reality-LP
NATION OF ULYSSES-Truly sassy live band
JONES VERY-Straight Time-45
LACK OF SOCIAL DECENCY/RHINELANDER-split EP
CORRUPTED IDEALS-Join The Resistance-LP
RORSCHACH-Needlepack-EP
UPRIGHT CITIZENS-I've Got The Hometown Blues-EP
ECONOCHRIST-Another Victim-EP
DIY haircuts, Richard's hearse, & Enrico's nose

JON VON
LAZY COWGIRLS-New Girl In Town...-2xEP
NINE POUND HAMMER-Hangin Out-45
PINK LINCOLNS-Headache-LP
FASTBACKS-In America-LP
GORILLA-EP
COCA CAROLA-c/c 7 Inch-EP
GRAY MATTER-2xEP
SAMIAM-Soar-LP
V/A-Really Fast Vol 6-LP
ELECTRIC FERRETS-2-3-4-EP
VANILA WHORES-EP
JONES VERY-Straight Time-45
ORIGINAL SINS-Nowhere To Go-EP
5.6.7.8's-Teenage Cave Woman/@ll-2x45
GONE IN 60 SECONDS-Kick In The Head-45

MICHELLE HAUNOLD
ZEROS-Don't Push Me Around-LP
CREAMERS-Dead Weight-EP
CRINGER-I Take My Dreams For Reality-LP
LAZY COWGIRLS-There's A New Girl..-2EP
LES THUGS-I.A.B.F.-LP
LA PERRERA-Romperlo Todo-EP
V/A-Really Fast Vol 6-LP
RED LETTER DAY-More Songs About War & Love-LP
SHAMROCKS-First Take-EP
V/A-Big Power Hits-EP
VERTIGO-Rub-EP
ORIGINAL SINS-Nowhere To Go-EP
MALE-EP
NINE POUND HAMMER-Today's Special-EP
PORCELAIN BOYS-Relive-EP

LOUANNE VOSKANS
FUEL/ANGRY SON-split EP
CRINGER-I Take My Desires For Realty-LP
BORN AGAINST-Nine Patriotic Hymns-LP
GRAY MATTER-2xEP
JONES VERY-Straight Time-EP
ANGER MEANS-Not Human Anymore-EP
REVULSION-EP
FACE FIRST-Selfishness-EP
ECONOCHRIST-Another Victim-EP
LA PERRERA-Romperlo Todo-EP
GORILLA BISCUITS-Demo 1987-EP
WHITE FLAG-EP
BILLINGSGATE-No Apologies-LP
DOWNSIDE-EP
V/A-Pulley-EP

BLACKLIST MAILORDER

415/255-0388 475 Valencia St San Francisco, CA 94103

If you live locally or are coming to visit the East/West Bay Area for awhile, CONTACT US! We are always looking for volunteers to help out here. Besides, it's a great way to hook-up with some pretty cool people and events. As many of you know, we are completly volunteer run and no one is paid. We are working to keep the independent music/literature scene strong. So if you'll be visiting or live here, stop by and check Blacklist out!!!

Hey folks, we have a NEW CATALOG!!

If you would like to invest, send $1(US) and $2 (OVERSEAS). If you would like to have us consider your material for our catalog, please send us a sample and the price you would sell it to us.

POSTAGE RATES - RECORDS & TAPES

POSTAL RATES-We will mail your order Via "special 4th class" rate in the U.S., "AO small packet" rate to Canada, Mexico and up to 4 pounds overseas. We will send large overseas packages "Surface parcel post", or if requested, small packages. The initial charge for overseas surface includes postage for the first three LPs or twelve 7"ers. Please list alternate choices or specify refund or credit. California residents add 7.0% sales tax. Please note that cassettes are the same weight as 7"s and compact disks are the same weight as a 12" or album.

	USA	can. mex.	west hemis	Europe	Asia Africa	Pac. Rim	surf-ace
initial charge 1 LP	1.05	3.50	3.66	5.65	7.40	7.53	6.55
initial charge 1 7"	1.05	1.05	1.81	2.35	2.85	2.93	6.55
each additional LP	.22	.85	1.50	2.65	3.65	3.70	1.05
each additional 7"	.10	.44	.37	.66	.91	.92	.50

!!! NEW ZINES !!!

PRINTED MATERIAL HAS DIFFERENT POSTAL RATES. CHECK CATALOG, WRITE OR CALL US FOR INFO...

Artist	Title	Description	size	Price	Country	Weigh
Anarchy	#29	The Situationists and beyo	print	1.45	USA	4 oz.
Ben Is Dead	#13	all about being "Broke"	print	.90	USA	3 oz.
Chomsky, Noam	Terrorizing The Neighborhc	Traces origins,goals and	print	5.10	USA	4 oz.
Conflict	#52	Tour Diary & blunt, insi	print	1.80	USA	3 oz.
Droolings	#1	lots of raw artwork by Vi	print	1.00	USA	4 oz.
Emissions	#1	well done political art/op	print	1.00	USA	6 0z.
Factsheet Five	#43		print	2.52	USA	7 oz.
Feedback Fanzine	#4	w/Breakdown, I. Livermo	print	1.20	USA	4 oz.
Forced Exposure	#17	130 pg. w/MX-80,A. Joc	print	3.10	USA	8 oz.
Ham Deal & the Dog N	Up	strange video images set	video	8.00	Japan	
Intermission	Intermission	Killer photozine w/agro p	print	1.80	USA	4 oz.
La Herencia De Los M	#10 Monster Cover	in Spanish, hip stuff, w/	print/	2.00	Spain	7 oz.
La Herencia De Los M	#8/#9 (Scientists)	totally dedicated to Auss	print/	3.00	Spain	6 oz.
Live Kalendar	1990 Calender	big calender w/ great pho	print	3.00	Germany	14 oz.
No Idea	#8	w/Green Day,Babes in T	print/	2.10	USA	
No Longer Silent	#3		print	1.60	USA	9 oz.
Pschitt	#4	w/ ALF, SHARP, Warzon	print	1.45	N. Ireland	3 oz.
Puddle	#5	Bay area zine with comic	print	.30	USA	1 oz.

Artist	Title	Description	size	Price	Country	LABEL
10:07	Happiness Breakdown	cool punk with great U-2 cov	7"	2.20	USA	Ded Beet
Affirmative Action	Thought Ration	hardcore trio from Oregon w	LP	6.60	USA	Rainforest
Alice Donut	Revenge Fantasies of the I	arty but rockin' - "unpretenti	LP	6.65	USA	Alternative
All You Can Eat	...With Salad Bar		7"EP	2.30	USA	Wajemac
Anger Means	Not Human Anymore	energetic Bay area hardcore	7"EP	2.70	USA	Skene
Anhrefn	Live	rockin' punk - the London side	LP	7.95	England	Incognito
Antischism	Live in the Studio	fast growling hardcore from	7"	1.35	USA	Selfless
Assassins of God	No Music Tonight	1st US release, tounge-in-che	7"	2.30	USA	Broken Rel
Biafra, Jello	I Blow Minds for a Living	spoken word - real great - a	2Cas	8.45	USA	Alternative
Biafra, Jello	I Blow Minds for a Living	spoken word - real great - a	2LP	8.45	USA	Alternative
Big Boys	Wreck Collection	songs from comps, 1st single	LP	7.00	USA	No Audtitic
Blatz/Filth	Shit Split	Punk as Fuck.	LP,Ca	6.60	USA	Lookout
Chrome	Half Machine Lip Moves/Al	A reason for buying a CD play	CD	9.70	USA	Touch & Go
Crazy Alice	Light Bulb Skull Man w/Rib	great guitar driven pop-punk	7"EP	2.70	USA	Mescaline
Cynics	Buick Mackane	good garagey covers of Johny	7"	3.25	USA	Sympathy
Dezerter	Wszyscyprzeciwkowszyst	4th LP from this longtime Poli	LP	6.00	Poland	Artson
Disaster Area	Cut The Line	oldest skate punk band in Gen	LP	8.00	Germany	Bonzen
Dizzy Satellites	Dizzy Satellites	great versatile and accomplish	7"	0.75	Germany	LSD
DNA	Halloween Tapes	decent fast hardcore	7"EP	1.00	Sweden	Hardcore
Doc Wor Mirran	Labyrinth	totally "out there" collection c	12"EP	5.00	Germany	Empty
Doctor Pablo & Dub Syn	North of the River Thames	mellow, groovin dub reggae	LP	5.00	UK	On U Sound
Dr. Feelgood	Mad Man Blues	mid-seventies pre-punk pub	LP	2.00	UK	Star Recor
Dragnet	Life In General	12 songs - strong melodies -	LP	2.00	USA	Tuesday
Dragsters	Dragsters	fun pop/surf stuff (not the Sc	7"	1.00	USA	Tuna Boat
Dread	Stiffed		7"ep	2.30	USA	Wajemac
Dream Police	Dream Police	weird varied hardcore on gre	7"EP	1.00	Denmark	No Aarhus
Drums Along The Gardin	Fish	'60s-ish garage rock n roll	7"	0.75	Canada	Miracle
Dryrot	Shift	very good melodic hardcore	cass.	2.60	USA	Cat Box
Eardamage	Hangover of Loneliness	loud speedy hardcore	LP	4.00	Belgium	Punk etc.
Entropia	28MK	slow to mid tempo punk	7"	1.50	Finland	Petri Vallin
Entropia	Koira	slow to mid tempo punk	7"EP	1.50	Finland	Petri Vallin
Eskoria-Tza	Eskoria-Tza	good, tight, well produced eu	7"EP	2.50	Spain	Bastati Dis
Fang	A Mi Ga Sfafas	hardcore with a straight rock	LP, c	4.25	USA	Boner
Fester Fanatics	What Choice Do We Have	furious well played punk with	LP	5.00	Australia	Original
Fiddlehead	Moneyman	very good multi-tempo melod	7"	2.60	USA	Wuxtry/Lu
Filler	MYHC	Ist 7"-re-released as 12"-sar	12"EP	5.00	UK	Vinyl Solut
Fleisch	Macht S0chtig	HC punk with feeling	7"EP	1.75	Switzerla	Farout
Flour	Machinery Hill	mid-tempo Midwest type alte	LP	6.75	USA	Touch & Go
Flower Buds	Waiting For Nirvana	weird twisted fast punk/prog	LP	8.00	Germany	Bonzen
Fluid Mask	1 1/2	intense fast noise, LP plus 12	LP&1	7.00	Switzerla	Vision
Foreign Legion	Surf City	heavy early punk sound	7"EP	1.50	UK	Schlawiner
Frohlix	Reign In Ketchup	loud punk with a lot of sing-a	12"EP	4.00	Germany	Herbe Sch
Frohlix	Teujahatelitanjak	more serious german punk	LP	4.00	Germany	Herbe Sch
Full Fathom Five	Smoke Screen	good strong guitar heavy pos	12"	3.00	USA	Link
Fuller, Bobby	Bobby Fuller Tapes, Vol. T	good Buddy Holly type Ameri	LP	2.00	USA	Bomp
FVK/EMG	God's Favorite Band	speedy punk w/ political lyric	LP, c	2.00	USA	How Shall
Glamour Ghouls	Top Of The World Ma	6 catchy tunes - the pop side	LP	7.10	Germany	Incognito
Gna Gna	Terrible Unexpected Brai	melodic post-pop with female	LP	3.00	Switz.	Sick
Gnomes, Les	Historie de Glumz	cool varied punk/hardcore st	LP	3.00	France	Jungle Hop
Gore Hounds	Cargo Cult	alternative rock-some Limesp	LP	5.00	Ireland	New Cama
Green Day	Sweet Children	extremly propulsive, hooky p	7" EP	2.70	USA	Skene
Groovy Little Numbers	You Make My Head Explode	light basic pop	12"EP	2.00	Scotland	53rd&3rd
Grumfurts	Machosan	a interesting combination of pu	7"EP	0.75	Switz.	none
Harem Scarem	Figurehead	classic first slab of twisted	7"	2.00	Aus.	Au Go Go
Headstones	Lovers Web	more rockin rootsy aussie st	12"EP	3.00	Australia	Au Go Go
Hell's Kitchen	If you can't take the heat	victims of watching Spinal Ta	cass.	4.25	USA	Boner
Hoboken/ Surf Or Die	Hoboken/Surf or Die	split LP, both bands do good r	LP	5.00	S. Africa	B. Rattray
Hostages Of Ayatollah	Simply Too Much Nothing	great melodic varied hardcore	LP	4.00	Germany	Econo
Hot Tomatoes	With a Pinch of Salt	imagine Birdman and the Rifle	LP	4.00	Australia	Dominator
Howling Commandos	90 Days	good catchy melodic early st	12"EP	2.00	Australia	Waterfron
ID Under	Genericide	good, solid melodic hardcore	LP	3.00	USA	Walkthrufi
Idora	Idora	rumbling metalish hardcore	7"EP	3.00	Japan	Heart Firs
Images	Dreams Are Real	one copy left	7"EP	1.50	USA	DSI
Inbred	A Family Affair	super-cool, fantastic thrashy	LP	3.00	USA	Bonzen
Inert	No Information	german band does multi-influ	7"EP	2.00	Germany	Touk Touk
Infected	Dark Century	wow, totally powerful metalp	LP	5.00	Swiss	Far Out Re
Inkwizycja	Na Wxasne Podobienstwo	independent Polish hardcore	LP	6.00	Poland	Nikt Nic Nie
Israelvis	Heart to Heart Politics	interesting mid-tempo punk sc	LP	5.00	Norway	Tunes with
Jivaros Quartet	Isolated Songs & Mud Scul	droney Dream Syndicate like	12"EP	2.00	Switz.	Rec Rec M
Jon & the Nightriders	Live at the Whiskey	great surf stuff, out of print,	LP	3.00	USA	Bomp
Kaes Vadius	Psychodemia	mid tempo rootsy strum punk	LP	2.00	Brazil	Ataque Fr
Kat	38 Minutes of Life	metal thrash with metal voice	LP	3.00	Poland	Poljazz
Keuhkot	Musiikkia Kondukuktoorivat	strange,disjointed, noisy, eur	7"EP	2.00	Finland	Stigma
Kinonika Apoulita/ Eitilo	Retous Metamodernus	great package: posters, top-n	7"EP	1.50	Greece/H	Wipe Out
Kobranocka	Kobranocka	good early punk/Clash-like so	LP	3.00	Poland	Wifon
Krixhjalters	Hjalter Skelter	mix of thrash and mid-tempo	12"EP	3.00	Sweden	Really Fas
Krixhjalters	Krixhjalters	fast-tempo, gravel-voiced ha	12"EP	2.00	Sweden	Really Fas
Krixhjalters	Evilution	strident, insistent melodic mu	LP	4.00	Sweden	MBHHR
Kromozome 4/Heimat Lo	Kromozome 4/ Heimat Los	good French hardcore	LP	4.00	France	Jungle Hop
KSU	KSU	well done, hooky Polish punk	LP	4.00	Poland	
Kud Idijoti	Bolivia R n R	early demos plus the 3 7"ers,	LP	5.00	Yugo.	Incognito
Kuepper, Ed	Rooms Of The Magnificent	second LP sophisticated prod	LP	2.00	Australia	Rough Trac
Laughing Hyenas	Life of Crime/Can't Pray a	Both spasticy gra-noisey LP's	CD	9.70	USA	Touch & Go
Lethal Aggression	Life is Hard	speedmetal-influenced hardco	LP	4.00	Germany	Funhouse
Libresse	Krystuarkar	metal-edged powerful thrash	LP	3.00	Germany	Starving M
Life...But how to live it	Green	excellent melodic punkcore	7"EP	3.15	Norway	Beri Beri
Lloyd, Bill	Feeling The Elephant	flowing melodic garagey pop	LP	2.00	USA	Throbbing
Lost Cause	Chicks Go Wild	punkish metal 5-songer with c	12"EP	3.00	USA	WalkThruF
LULL	Freakline	rock 'n' rule yer pants off, so	LP	4.00	Denmark	Starving M
Manson Youth	God's Fun Children	fast punk on clear vinyl	7"EP	2.90	USA	Dr. Strange
No Means No	Live in Poland		CASS	3.60	CANADA	
Pigface	GUB	Members of Ministry,Killing J	LP	6.75	USA	Touch & Go
Pink Turds In Space/Ch	split 7"	Charred Remains play scream	7"EP	2.90	USA	
Pooh Sticks	Who Loves You	cool catchy state of the art	7"	3.25	UK	Sympathy
Rags, The	The Rags	good melodic punk	7"EP	2.75	Germany	Incognito
Scraps	Wrapped Up in This Society	hardcore from Belgium - com	LP	8.40	France	Be Yoursel
Shrudder To Think	Funeral At The Movies		12/C	4.90	USA	Dischord
Shrudder To Think	Funeral At The Movies		CD	9.45	USA	Dischord
Sleigher	Posin' Idea	the Germs plus rockin' HC w	7"	1.90	USA	Highly Col
Straight Youth	Together We Can Do It	Hilarious SE parody - yee-ha	7"EP	1.95	USA	4 1/2 Fing
Terveet Kadet	6 Song EP	reissue of 'Omakoloni' & Annc	7"EP	3.00		Highly Col
The Blanks	Spirit of '77	consumate '77-era punk rock	CASS	2.60	USA	Green Eart
V/A	The World is a Lonely Place	Nukey Pikes,Pullerman,Insur	7"EP	3.00	Int'l	Heart First
V/A	Punk's Not Dread	covers of '77 punk by Chaos	LP	5.85	Int'l	
V/A	No Punks In The Pit	Billingsgate,Ivy League,Dicke	7"EP	2.50	USA	Shakefork
V/A	Pulley	Nation of Ulysses, Mommy H	7"EP	2.85	USA	Simple Mac

Ben Weasel.

In reply to your comments in March MRR about "standard" animal rights answers (I think the word your looking for is cliches). Yes, there are standard answers, because they contain FACTS about animal abuse, and your average person on the street doesn't know anything about what goes on in labs, slaughterhouses, factory farms and the like. To launch straight in with massively in depth arguments is likely to confuse and put them off any interest they may have.

It's not enough to just theorise whilst animals die, we need to convince masses of people to change their eating and consumer habits to make it better for animals.

Just for the record, computer models are becoming cheaper than animal models, especially for education purposes, and skin and organ tissue culture is much cheaper than a whole animal.

Perhaps if you tried to actually converse with an anti-vivisectionist you might be able to get deeper than the standard answers, but you won't if you insist on provocation and abuse. We've got enough to do without having to deal with dickheads who just want an argument.

Unlike you, who seem to be quite happy reading and talking, we are actually doing something, getting out there, raiding labs, fur farms, factory farms, leafleting or just boycotting products, it all adds up and gets results. Slagging other people's efforts and reading without developing doesnt.

So you see, we are doing, not just being, and seeing as you don't seem to be exactly well informed on the subject of animal liberation. I suggest you read SLAUGHTER OF THE INNOCENT and THE NAKED EMPRESS by HANS RUESCH for starters, then contact your local A.R. group which will be able to point you in the direction for more info, an area in which you are sadly lacking.

I hope you come down from your soapbox long enough to do this, instead of boosting your own inflated ego 24 hours a day. Do try to remember that you're not always right, contary to your own ignorant opinion. Also you should take your own advice about keeping your mouth shut until you know what you're talking about, you never know you might learn something.

Yours for animal liberation.
Jayn &D@nny/ Milton Keynes, England

MRR & Stinky Panch:

Not to beat around the bush,I'm pretty dissapointed in Mr. Panch's views on Jewish people. Not just because I myself am Jewish (I don't give a fuck about religion), but 'cos I don't like seeing any kind of slurs used, especially by someone who previously showed an open-minded, tolerant attitude in general. That's why I'm disappointed in you, dude. OK, sure the Israeli government has done a lot of uncool shit and sure there are lots of greedy, fucked-up record execs (of all religions!) but what does that have to do with me? If I called a black guy on the street a "nigger", I'm indirectly insulting every black person on the whole fucking planet, and since I don't know every black person on the planet I wouldn't be too justified in saying that, now would I? I don't know if you're black or white, but if you're white then it sounds like you're suffering from the old white bread, middle class guilt trip. Like you said yourself, the restaurant of hate is open 24/7, and it sounds like you went in for a big, juicy hateburger.

OK, one more thing, also from issue 96. This is directed to whoever wrote the "Bullshit" column. You say that anyone who bucks up to record an album or whatever and then sells it is no better than anyone else out to make a quick buck. I dissagree for this reason. Isn't the point of punk to get your message out so people can check it out? If you're so adamant about not "marketing" your "product" then how the hell do you expect anyone to get your message? You're not selling Big Macs, you're spreading a message that you hope people will check out, and unless you're some rich kid who can borrow a few bills from Daddy and press up a bunch of 7"s and give them away, you're gonna have to charge for 'em so you can press up more. Some people out there might say my band, Nuclear Assault, is fucked-up 'cos we're on In-Effect and we're distributed by Important and it's the evil music business, blah, blah, blah, but we sell records and our message is out there for people to investigate. In a nutshell, if what you're doing is cool then there's nothing wrong with selling it, so long as you're not ripping people off like what seems to happening so much judging by the letters section. That sucks, and people who betray people's trust like that should be eviscerated. (Couldn't help throwing a little Carcass vibe in there).

OK, I spoke my peace, I'm going on tour soon so anyone wishing to comment is better off just writing in here.
Danny, NUCLEAR ASSAULT/ 26-30 213 St/ Bayside, NY 11360

P.S. Watch out for my grind band BRUTAL TRUTH. I know Devon, Lance and Chris will be chuffed!

To: Maximum Rock-n-Roll
RE: Bootlegs and why I did it.

In an effort to offer an opinion on bootlegs; here is my story . . . about 3 years ago, a friend & I decided to put out a bootleg. We discussed and planned what we were going to do months before the actual product was made. I put in $1000.00 to help finance the 7". I was given 20 copies of the record. At the time we put it out, we thought we'd make a lot of money. I was able to sell two copies at a local store with a 30/70% split. By selling those two, I made my money back. Then I sold two copies at a Gilman Street swapmeet. It was a hassle to try and sell it (just like my fanzine) but I really didn't eagerly try and sell them either.

In my opinion, thought I like bootlegs, if only for demos/unreleased/demos tracks that a collector is looking for, I think it's a total waste to put a bootleg out of a record. If you don't have the original, get it on tape or tough shit!

In the case of bands, it really depends. . . I look at the outpouring of Misfits bootlegs and it's unreal! Another thing is really shitty recordings, no information, & terrible graphics (ours wasn't a shitty release, we wouldn't allow that).

If bands are so pissed off at not getting their "royalties" from bootlegs, then they should put out music that their fans are anxious to hear.

I don't think I'll venture into doing another bootleg. It's an experience but I'd rather buy than make. As I said, bootlegs are great for unreleased stuff but not records of records.

And to all that have done bootlegs, please keep the price at a reasonable price. . . so even us punkers can afford them.
Yours thrashingly, R

Dear MRR,

In a answer to your bootlegs article. Yes, I think bootlegs should keep getting pressed. In a small town that I live you don't see any originals (ex. Misfits, SSD etc). The only place are in classified ads anyway they are all over priced. But bootlegs get in to my town and I will continue to buy them. One more thing, I always hear Glen Danzig say don't buy boots of Misfits, why not? The boots don't make any money for him? Don't get me wrong I love the Misfits but if Plan 9 made the Misfits box set like they promised I don't think you'll see too many boots. Anyway, it'll never happen. Remember bootlegs are killing the record industry - so keep up the good work and keep buying them! That's all. Chaz.

Dear MRR,

How about letting bands send in their tour listings for about $4 per 40 words? You could put this page right next to the promoters listings.

This has absolutely nothing to do with the above, but recently, May 25, if I might add, we had a show at a park auditorium in West Hollywood. We came out ahead of the $475 rent/sound with the amazing sum of $70 in our pockets. Yet some assholes broke mirrors and windows and made us lose our wealth. I got a call from the park saying I lost my $150 dollar security deposit and owed them an additional $200 for damages. The individuals responsible for this are members of the bands Golgotha Incubus and Domestic Turmoil. They did not play that day and I never have put them on any shows because they are extremely stupid besides being shitty bands. Golgotha tried to go on stage during the show and play, using the other bands equipment. Probably because I would never put their band on a show, they decided to break things and write stupid poser punk shit on the walls.

I had planned ahead, in case we lost the $150 deposit, by taking pledges in case it was lost, but people haven't come through yet. I don't know how I'll come up with the extra 200. If anyone can help out by ordering the ALL SYSTEMS GONE 7", it is limited to 1000 and there's only 100 left, or the SLUG 7", only $3 ppd each or both together for $5, that would be good. We do distribution and can sell your records for you, so send samples, we will give them airplay also.

If I have to rent another hall to do a show, it will be pay-to-play. It's not that much for a band to come up with $100 and sell 20 tickets for $5 each. But it's a lot for a promoter to have to come up with all the money for rent, sound, etc. and have to take all the responsibility her/himself, having to take all the loss, and having to be a babysitter for the band's idiot friends.

If anyone knows an L.A. or S.F. Valley place to rent out, let me know. And if there are any bands out there interested in playing, please call, and realize I'm the only one doing punk shows in all of L.A. county, so everyone has to pitch in and do something. I will help the bands sell tickets.

We are looking into warehouses right now for our own all-ages club/record store. Of course, we won't be doing pay-to-play at the club. We will have to borrow/raise the money somehow as before, we'll just need a lot more this time. If there is anyone interested in loaning money, please call to negotiate the amount, interest, etc.

Thanks MRR for printing this letter, you are doing a great service.

Make checks and money orders payable to T. Bleiweiss, thank you.
Ryan Hopeless/ 7146 Remmet Ave#120/ Canoga Pk/ CA 91303/ (818)905-4631

World,

O.K. O.K., I knew someone was going to respond to Brian Lost's letter regarding Kim Coletta. Anyway, I'm Mattatude, the promoter/ zine editor that the letter is in reference of. One,

I'm not happy that Brian wrote the letter. I wish he wouldn't have, but that doesn't matter. Brian also wrote a letter to Kim and upon response, he asked MRR to take it out. Too late. Seeing as how Mark Andersen mentioned points referring to me, I figure I'd better respond, cuz it's such a dumb topic. The show was 12 months ago and, anyways. . . I did not promise Jawbox anything. They told me they had no guarantee and I said I'd pay them as much as possible. They knew that it was a five band show and a few days before, they O.K.'d the addition of two Rochester bands, who I gave a minimal amount for gas. The show was promoted heavily, but despite all that, it was ill-attended. Erie, PA is a small town with a small scene which I also made perfectly clear to them. Door price was low and all that punk shit too. I gave them $60, (which is practically a mint to most punk bands with one 7" out!) and Kim began flailing her arms and yelling at me in front of the club. Now I understand that they're used to being paid more, but come on now. I then reached in my wallet and gave her $40, money that I was trying to scrape up to go on tour myself with. She took it, and continued her lambasting of yours truly. That's not punk and if I wasn't an understanding guy, man. . . . It was bullshit. Bottom line, it was bullshit, I even gave them the prime spot on the bill! Merchandise sales were anything but scarce also, if you get my drift.

As far as me being sexist, that's completely ludicrous. The reason I called Kim Jay's homegirl is because I wanted to mention Kim and Adam in the review, as well as Jay. "Why should he get a special mention in every review just cuz he was in G.I.?" So I say's "I'm gonna mention 'em all." I call everyone homegirl or homeboy. It's where I'm from, how I like, it's my style of speech. I'm sexist because I'm not a proper white-bred fuck? You need to shut up.

I don't think that Brian should have said Kim wouldn't last in a band without Jay or geography, but it's true that no matter how talented she is (which I agree. They all are and are still one of my favorite bands) there's no way that Jawbox would be as big as they are without Jay and being from D.C. It's just the way it is.

To sum all this up, I've never ripped off a band. I am always available to all bands who want help touring and I do my own zine, myself and do my thing. Y'all motherfuckers need to shut up! No movement, no movement. . .
Mattatude, Jackhammer Pogostick, 2425 Holly Hally #f-77, Houston, TX 77054

Tim and the gang,

First you trash the tape reviews. That's something I don't really understand. Why review stuff by bands on big enough labels or popular enough to put out vinyl instead of spreading the word of the little band. Why would we rather see reviews of records we can pick up at any alternative store instead of hearing about a band's demo that will probably not get the exposure it deserves because it can't get a review in the leading punk rag. I can understand that it may take up time and space, but hell, I'm sure you could find someone to do it. I myself would be happy to review demos.

Next I find out that not all zines are going to be reviewed. WHAT?! How can you just pass off some zine as not being worth a review? Why even send a zine if it will most likely get a listing of the address and price? How is this supporting DIY? What's next, are you gonna charge for the "New Bands" section?

Finally, Lance Hahn. Thanx for the lovely response to my letter about my friend not getting his record. However, he's yet to receive it or even a letter from you. C'mon, how much energy and time does it take out of the day to put the money in an envelope and send it to him?

Jon Reed, where's my video? Latch Key Kids, remember me? You owe me a demo.

Sorry to be so negative, I must be in a Ben Weasel mood or something. Don't get me wrong, you put out the best punk zine around, it's just the demise in certain things that really made the rag for me.
Dan Lactose/ 1661 Connecticut Dr./ Redwood City, CA 94061

PS KPFA ate me.

Dear MRR,

I've never really responded to the letters before, but with all of this discussion about Skrewdriver and Public Enemy being one and the same (as in the material they perform) I had to comment on the situation.

Skrewdriver albums aren't widely available in my area, but I was able to hear a cassette of one of their albums through a tape trader, and although the music is halfway decent the lyrics were, well, racist. It's very clear, and it can't be denied.

As for Public Enemy, I have yet to hear them say "fuck white people" in any of their songs. On the Professor Griff situation, he hasn't been with the group for over a year, and what he did say was wrong so he apologized. How many of you readers know that David Mills, the writer who interviewed Mr. Richard Griffin and came out with the story, is also a Black man?

Back to Public Enemy. Their lyrics, compared to most other rap groups, are comparable to the best in punk rock and hardcore today. Forget the fact that they're on a major label now owned by the Japanese, they are one of the few rap groups who say what is on their mind and make sense.

Songs like "Rightstarter (Message To A Black Man)", "Black Steel In The Hour Of Chaos", "Party For Your Right To Fight", "Brothers Gonna Work It Out", "AntiNigger Machine", and "Burn Hollywood Burn" all tell how the Black man and woman in America have been held back since they were brought here as slaves. They were brought here in America to "help" out the white man, and when they were all done the white man kicked him in the face. Over 400 years of oppression I would think there would be some kind of verbal attack. Rapper Chuck D. talks about how other Blacks can't get a decent job, how they can't get the proper respect they so fully deserve, as well as the many things whites have done to them in the past. Not all whites, but just those who carry ignorance through their lives. If Public Enemy was still on an independent label (which is what Def Jam was before it got picked up by CBS) they would be considered more revolutionary than they are now. I bet if a band like Fugazi, Sick Of It All, The Accused, No Use For A Name, or Cringer recorded material that talked about depression not many would give it a gigantic discussion. All P.E. really talks about is how America is really not the greatest place to live, and simple people like us (and that includes you straight-edgers, homosexuals, lesbians, booger eaters, and drunks) can make a change, and that we are able speak out out views.

In case you want to know, I am a white, 20 year old male who is part Hawaiian, a race that also had its snare of slavery in the late 1800's by the American Government.
T.M. Biblio/ 90125 Affirmative Lane/ Richland, WA 93352

Dear MRR,

I started reading your magazine in January, when I got my husband a subscription. (He's been reading for years). It's great to see alternative thinking having a voice in the printed realm. Yours is the only magazine that doesn't cater to the big greedy corporate view that music is a business, not the art that it is.

It's admirable that you go to such great lengths to print letters from your readers. I can't help but wonder if you get as disgusted with the letters you get, as I do just reading them.

Luckily, I am old enough to have seen a number of the great pioneering punk and alternative bands in the late 70's and early to mid-80's. The years I was going to punk and alternative shows, the scene was very different. I thought punk and gothic scenes emerged as an alternative to the mindless rules and empty values and materialism of the mainstream. Their world was too prohibitive and exclusionary for many of us to feel comfortable in it, or to even want to be a part of it. Mainstreamers have always placed too much emphasis on what you wear and what you do and how much money you have. The punk and underground scenes that sprang up offered a welcomed alternative to all that bullshit, not to mention better art and music. It didn't matter what you wore, or how much money you or your family had. It was great--you were accepted for rejecting the mainstream world for whatever reason. There weren't a bunch of rules to determine your clothes and ideas and interests.

Just in reading the petty name-calling and bickering that goes on in the letters columns, I can tell that the punk scene has deteriorated into the same rule-ridden and opinion-infested world that it rose as a challenge to. Why???!!!

I have a feeling that, as the kids in the scene have gotten younger and younger, the whole movement has turned into something as juvenile, high-schoolish, and nasty as all those preppie and yuppie mainstreamers that we disassociated ourselves from in the first place. When I was going to shows on a regular basis, the crowds were smaller, but more accepting. A couple of years ago, I stopped going to a lot of shows when the crowd got too hateful and violent. There was too much silly shit going on; I couldn't even enjoy the shows. It gets irritating to constantly keep getting knocked down or stepped on and kicked by a bunch of sweating kids moshing too far into the crowd of onlookers and listeners. Plus they picked fights for the sake of fighting. One faction against another. It all got so stupid.

What I'd like to tell all these self-appointed, exclusive membership-toting punksters is GROW UP!!!!! You've watered the scene down into so many little splinter groups that you're losing the meaning of what this is all about. it's not about hate and exclusion, or framing a criteria on which punk can be judged. Who cares what you wear or who you listen to or where you came from? Isn't the whole point of the movement to unite a variance of people on a higher realm than just the material? And doesn't that mean ideas and beliefs, not hooded sweatshirts, Doc Martens, and bald heads?

I'm glad punk grew through the years it was considered a popular trend by people just borrowing an identity, since they didn't have one already. What I'm not too glad to see is the vindictiveness and hatefulness of the people who proclaim to the world that they're "punk." Yes, these people may hide their aggression behind the guise of being socially-conscious, or politically-critical, but their message comes across loud and clear: "either you look and

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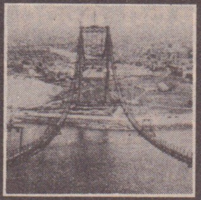

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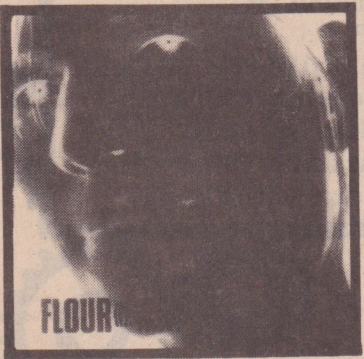

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think like we do, or you're a pose and a fake person." I can do without all that conformity. Mainstream people force each other to conform. There's too much similarity between the conformity of punk and the conformity of prep. Hasn't anyone noticed?

In the early days, it was widely perceived that most punks didn't have jobs, they stayed strung out on dope all day, they only bummed of people, or ripped people off. Thank God that belief changed as the scene got more aware and involved in the issues that threaten our futures in the US today. That's only appropriate coming from a group of people who banded together to fight mediocrity in the first place. It is the ethical responsibility of every creative, artistic, or alternative person everywhere to speak out on the things in the world that are wrong — isn't that more important overall than bickering over whether someone is as "punk" as the next one?

In case anyone wonders, I'm 25 years old. I remain as creative and unique as ever; I just don't claim to be "punk" because I don't like what it's turned into. I'm not into conformity, and I don't associate with these people who busy themselves trying to determine who's a poser and who's real. Who cares?? People are free to align themselves with any group that emphasizes what they like or value. No matter what they wear, how they cut their hair, whether they eat meat or not, if they drink or not, or if they sleep around or not. These "punks" should be glad to meet and get to know other people in the scene, rather than questioning their validity of their "memberships."

Sincerely and Earnestly,

Beth Johnston formerly of Charolette, NC now in Okinawa, Japan for a year or two.

Dear MRR,

The more I move around, the more I encounter something I barely understand. What is most frightening is that it seems to me to be something I should only know about from books. I am speaking of racism. Granted this a highly idealistic view, I feel that it is an issue that continues to present itself daily and influentially in a society that is already burdened with enough problems. I realize that racism is not a new concern, nor am I the most qualified to speak on the subject, but I see it more and more in the world around me, and I scares me to think that their are still people that feel that the are superior, for any reason.

Recently, the newspaper at school contained an article that boldly stated "Racism is Declining." Many responses to this article were later printed, but to think that someone was as blind as to believe that or had the gall to print it anyway is embarassing to me as a student of that school.

Granted that there may be less descrimination than in the earlier part of the century, that does not mean that it does not exist. Besides, the forms of discrimination have and are changing. We are no longer, by law, allowed to be so openly blatant in our racist actions, though it does still happen. As a result we are more subtle about it, even to the extent that we often don't realize that we are doing it. Many of us are taught racism by our parent societies to the end that they have become ingrained in our way of thinking. As I see this in myself, I attempt to disconnect any previous association and often fail.

What is worse, however, is when someone addresses me with even baser reactions to the presence of other cultures. Sitting in classes, I have run across discussions that contained phrases such as "I would never go out with a black girl. They stink." and "I have never met a black person who isn't a nigger." And this is 1991! Didn't we deal with this back in the 60's? Obviously not.

From my own situation, and those of my friends, I can see where there lies a distinct problem in the way racism is dealt with. Though I ask and ask, I cannot get straight answers from anyone, possibly they don't know themselves. But I ask you, how did this all get started? I mean before slavery. Where did we get the idea that whites are better than anyone else, to the extent that we could actually own them? I understand that it easier to make this judgement now that I am not in the midst of that culture. But look, we see with hindsight that racism is wrong. Can we not learn from the past and see with a little foresight that racism, even those aspects that are ingrained deeply into our minds, are wrong. It is easy to see those on the surface, and these are the least threatening. It is the deeper ones that are harder to change and more devasting to society.

I want to ask also if there isn't a way to handle reverse discrimination to the betterment of everyone. Must we apply racial quotas manditorily? I understand that affirmative action attempts to make up for much of the discrimination in the past, but what are we really achieving when we choose one group to discriminate against rather than another? Aren't we really defeating the purpose? The reason for this concern is that there is a civil rights bill presently in Congress that would install racial quotas. I have even heard from some businesses that minorities have to be evaluated separately and in comparison with other minorities rather than white males. What will this achieve in the long run except resentment and superficial equality? Is there any other way that would eliminate that blatant separation and discrimination of everyone, no one excluded, or am I being too idealistic?

I am sick of hearing how there is a difference in blacks and whites (as they are they most prevalent racial groups in my area), and blacks and niggers. That there are white niggers and black niggers. I have never known a nigger as they are often defined. Many times I meet someone I don't like, and this is no reason to degrade them. It infuriates me to see this, to know that a person is condemned by the mixture of their skin color and the first ten words out of their mouth. I once read a book in which a character boldly stated "If there were no black people, there wouldn't be a race problem." That is no solution to the problem. (Jesse Helms tried that one with homosexuals. I believe Helms said that the solution to the AIDS epidemic is to get rid of all the homosexuals.)

I know that it's time to change, I just don't know where to begin beyond myself. And I'm not sure that I have the capacity to change something that I understand so little. But I am sick of people talking shit, and I am sick of people not questioning why they believe something when the questions are staring them in the face, and I am sick of people that tolerate the abuse that is doled out daily before them. If change starts within ourselves, how can we not work with the same goals in mind for others? The answer: some of us just don't know how.

Love,

Sheila Kasperek/ ASU Box 13819/Boone, NC 28608

Dear MRR,

I am especially fond of your zine reviews. However I could not help but notice that you print reviews of zines that require an age statement of 18 or older before issues are mailed to subscribers. Frankly, I am really quite angry that you would support ageist thinking. Especially seeing that so many of your readers are under 18. Ironically, I was purchasing MRR, I overheard two young punk enthusiast complaining (and rightly so) about not being allowed to attend an important music show at a local pub; (just because they were under 18.)

Well I may not be 18 anymore but I am not so old that I have forgotten that young people are Americans and Humans and that they have the same right to free thought as anyone else. Therefore you should refuse to review zines that discriminate against young people solely on the basis of their age. I also hope that MRR readers will join in a boycott of these ageist zines until they agree to drop their ageist policies. It would be most affective if any pro-youth anti-ageist activities out there would write to these ageist, youth-bashing magazines and tell them why they are being boycotted.

Ageism is a big problem in the world, particularly in America. It is even a far larger problem than racism, or sexism, since it is still so entrenched in our culture that many people still do not realize that it is morally wrong to oppress young people. (Or old people).

Not only does the continued devaluation and domination of young people by so called "adults", lead to the exploitation and abuse of "children"; but it also continues the cycle of teaching new Americans to accept being the property of the authoritarian state. Furthermore, there is a direct connection between the oppression of young people and the growing level of violence in American society and in all areas of interpersonal relationships.

This is because the oppression of young people into obedient good citizens of the state, necessitates the repression of their sexuality. And almost any good anthropolgist can tell you that there is a direct correlation between the level of violence in any given society and the level of sexual repression within that society. Societies high in sexual repression, (particularly of young people), are always prone to having hiqh levels of violence. Basically human nature is such that human sexual fullfillment and human violent aqgression are like the two sides of the same coin. One side cannot be depressed or eliminated without elevating and encouraging the other.

Right now what we have and what we have always had, (with varying degrees), is a system which attempts to push both sides of the coin down on the table top: at once. But of course, it is impossible to do. Try it yourself if you like; Take out any coin from your pocket and Place it on the table. Next try to hold both sides of the coin down aqainst the table surface at the same time. Try as hard as you like, You will not be able to do it

The most you will ever be able to acheive is total frustration. And from out of your frustration, if you listen carefully, you can feel your violent side begin to arise.

You can of course, try standing the coin on its edge; but it can not last forever. And you would still have 50% violence. The only way to get rid of the violence once and for all, is to turn the violent side down towards the table: turn the sex side up; and then, leave it alone.

Unfortunately our society tries to do just the opposite. Restricting children's access to certain music, films, books and magazines, is a major part of the problem. For instance, just the other day I was visting what was one of my favorite bookstores.

This book store is one of those that seem to pride itself on being a first admendment book store. It's the kind of bookstore with free speech

and anti-censorship posters pasted up all over the place. And yet as I was browsing though the maqazine section. Two younq women about 10 or 11 years old came in store for the same purpose.

The magazines were all arranged against one wall about 60 feet long. Begining with the comic books at one end, and the so called "adult" magazines at the other. The two girls started with the comic section. Proceeded to the young readers section, made their way though the male adventure and sports section, flipped carefully through the womens' section, then they came to the sex magazine section. It was there that they were stopped cold in their tracks by the store manager who nearly frightened them to death and embarrassed them in front of all the other store patrons.

What a bloody hippocrate I thought. How dare you deny them their freedom ot thought. Here you have free speech and anti-censorship posters put up all over your store and you dare to impose censorship on those who have no power with which to fight you. What an ageist bigot. How dare someone like you call their store a free speech, first admendment store.

And how absurd it is that you deny these young ladies the chance to view people making love when you have magazines like Solidier Of Fortune, War Times, Football, Hockey, Boxing, and Wrestling; all magazines that promote violence and hate and all openly displayed for children to see.

No one ever seems to want to prevent young people from viewinq people making hate and violence, and hurtinq each other. In fact most parents encourage it. After all, why is it that parents who take little Johnny and Susie to a Rambo movie or down to the football fields and teach them to make violence and hate, suddenly fall apart when they find out they've been making love? That sort of ageist thinking is exactly why human kind has never been able to rid itself of the violence that plagues every man, woman, and child.

We as a species have grown much more use to giving each other pain rather than giving each other pleasure. Our culture encourages us to be violent while punishing us for touching each other in loving, non-threating, sexual ways. This encourgement begins in our early childhood with the repression of our sexuality and affection. This encouragement towards violence then ends with the restriction of sexual knowledge and the establishment of sanctions that twist human sexuality into a narrow band of often inadequate expression.

It is in this way that the denial of young peoples' right to free thought, leads to ever increasing levels of violence. By oppressing children and by denying them their sexuality, each old generation creates a new generation of individuals given to violence.

It is a vicious centuries old cycle of youth oppression and sexual repression. This must be stopped if there is to ever be a generation who will know what it is like to live in a world completely without violence. For this reason alone, the un-American censor of young minds by film makers and magazine publishers must be stopped as must ageist thinking and ageism in all its oppressive forms.

Ann Archist/ Louisville, KY.

MRR,

By the time you get this letter, my new LP entitled "Murder Junkies" will allready have been released on New Rose records. Most of the material was written while I was in prison and is meant to be taken extremely seriously. I urge everybody to pick it up and listen to it word for word and feel the power it will create. the time is now to smash all existing barriers of our constipated society and move on in complete destruction of my mission. For those of you who want more info on my mission plan they should contact me at the address below. I have been working very hard the past few months plotting the battles that lie ahead and to eliminate all the obstacles in my way. The time is fast approaching.

But before my road trip begins, a battle in Milwaukee, Wisconsin will come head to head in a jury trial on Monday Aug, 19th. The charge is disordely conduct from a show I did back in '89. So I urge all of you who support my mission and the underground culture to come and join in the fight. Come as you are. But be there at any cost. The state of Wisconsin must be defeated as well all other states in the country who try to enforce upon us what the believe our limits should be. Fuck them and fuck all of their morals and values. There are no limits on my stage. For more info on the trial contact Mark at 813-238-9388. Also call that number for any bookings, etc. The smell of blood is in the air as my war against society continues. Also fuck all of you record stores who refuse to carry my records. your just a bunch of lame conformist cunts. And to all you stuffy, uniform, robot, fuckfacks in Ann Arbor, you can kiss my motherfucking cock.

Support my mission. It's the only fucking way. Send food, clothes, money, etc to GG Allin, Ann Arbor YMCA 350 S. 5th Ave. # 509, Ann Arbor, MI 48104)

Dear MRR and Libido Boyz Supporters,

It has recently come to our attention that the supposedly D.I.Y. band, the Libido Boyz , have "sold out", signing to a major record label. After years of projecting an image of being a hard working, self supporting band all full of integrity, the Boyz have turned into the real "Mr. Greenthumb"s by putting a $10,000 cash grant from Warner Bros. into their "D.I.Y." pockets.

In an article on the front page of Mankato's local newspaper, The Free Press, staff writer Joel Hansen states that the money will be used for a "wide variety of improvements" in the lives of the Libido Boyz (such as the new import motorcycle lead singer Billy Bisson has been cruising around Mankato on?). The money is also being used to film a music video of "Godzilla", which will be the first single from their upcoming LP on Red Decible, a Warner Bros. subsidiary. Look out MTV, cuz here they come!

It makes us sick and we think it's quite unfortunate that the Libido Boyz have used countless numbers of people to support their capitalistic intentions. They have "marketed" their "products" through the blood, sweat and tears of others involved in the punk rock or "alternative" way of life. Maximum Rock N Roll and all of the hundreds of people who have sacrificed their own time and money on helping out this band by putting them on compilation records and tapes, by writing articles about them and interviewing them for fanzines and magazines - not to mention the thousands who have financially supported them by going to their shows and/or buying Libido merchandise under the impression that they are D.I.Y. - ALL of you have been used by the Libido Boyz as a stepping stone to the BIG TIME. The Libido Boyz, who "hesitate to describe the band as punk", used punks and its culture to chauffer them to the land of private wealth and personal profit. They're laughing all the way to the bank, no doubt! No, they haven't turned their backs completely on any of you, because they still see you as marketable consumers.

Ok, sure, nothing has been said here that hasn't been said before about fellow traitors such as Social Distortion, 7 Seconds, etc., but we thought we might let ya know about the real $DEAL$ on the Libido Boyz. Fuck their money-grubbing ways, fuck the Libido Boyz. Don't spend your hard earned money on them - they already have it.

Brixton Kent and Michael Wood (Article submitted be Kenneth Colakovic)/ PO Box 684/ Mankato, MN 56002-0684

Dear MRR,

I would like to use your magazine to thank NO FX for the shows they performed in Newport on May 27. This was the third date of the UK tour, and the crowd, as for the previous two shows, was quite small. Despite this, NO FX played with a lot of enthusiasm and humor for over an hour, and seemed to enjoy the show, as did the small, but appreciative audience.

It needs mentioning that NO FX UK tour dates were not given in national music publications, apart from the Newport date being included in the NME Gig Guide due to the "Cheap Sweaty Inn" people sending them the details, and this lack of information could be part of the reason for such low turnouts.

It also transpires that when a contact point for Epitaph Records in the UK was asked about tour dates the reply was that NO FX were not playing in the UK! Basically, it seems that the people responsible for organizing and advertising the UK tour did not do their jobs well enough. Surely, if a band is traveling as far as NO FX had to play shows then at least the organizers can put a suitable amount of effort into their work. (This is not an attack on the promoters of the individual shows, but of the organizers of the tour.)

Once again, thanks NO FX. It was a great show, and lets hope that the organizers of future tours, and Epitaph, get their acts together.

Richard Cocksedge, 24 Friars Rd, Newport, Gwent NP9 4EZ, Wales, UK.

P.S. - Why are BAD RELIGION only playing two UK dates?

Dear MRR,

I am writing concerning statements made by Tesco Vee condemning Zed for selling bands' merchandise (t-shirts, stickers etc.) on the grounds that we are "living off the bands".

We have had an excellent relationship with Dead Kennedys, GBH, Subhumans, Youth of Today, Sick of It All, Vandals, Final Conflict, MDC, Agression, and MANY other bands and pay the bands royalties per item printed. As an example, when people write to the DK's for merchandise they are referred to us. As another example, the Vandals pick up shirts before each gig then return the unsold ones the day after and only pay for what they sell. It is hard for bands to get by and afford to make and distribute merchandise and even break even on it. This way, we take care of all of the distribution and the band gets their share of the profits.

We are trying to make a living by distributing and printing merchandise by bands that WE BELIEVE IN rather than the same crap as everyone else has. Is this such a crime that we should be "taken out and shot"? If "living off of bands" is so wrong, you had better go and shoot every person in every level of the music industry besides the band members themselves.

Mike Zampelli/ Owner - Zed

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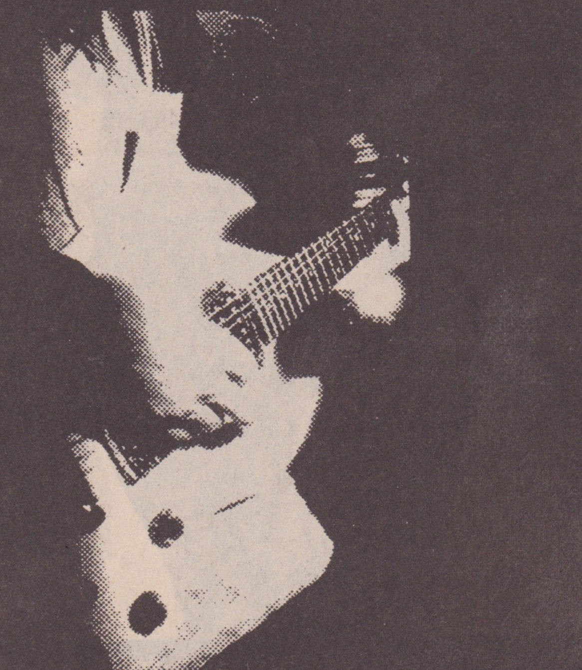

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COLUMNS

I sit in front of the VCR, pants at my knees, remote control in my left hand. Fast forward to where the Negro transvestite slips her thick extinguisher right up white boy's puckered firehole. Meanwhile, white boy clit licks between the legs of an oriental goddess. The goddess licks her own nipples. The black back-seater thrusts the pale young man deeper between her legs. His balls tighten. Mine too. We're gonna make it together this time. Soon.... Soon!! The phone rings. Goddamn it! Every time! I press the pause control and hobble over to pick up.

It's Ms Lilly. "Hello dear", she says, "are you going to SPEW?"

"I was, until you called," I reply. I hear her eyebrows pull together in a questioning frown.

"SPEW is a sex 'zines convention." She explains. "It's going to be in Chicago."

Ho ho! Screw the VCR. It'll be the real thing! I thank Lilly for the info. What does SPEW stand for, I ask myself wiping my hands. Maybe it's *Sex Publications Editors and Writers*. I don't know. Their literature promises no boring panels, no stupid workshops. Instead they're gonna have performances, videos and, I hope, lots of nookie.

The train trip to Chicago is hell. Twenty hours. I get up to read in the lounge car. Three late twenty year olds huddle around a table. Sandled, with blue bell bottoms and little woven bracelets, it's not long before I realize they're talking about THE DOORS. A scraggly bearded blonde guy monopolizes the conversation.

"We're lucky that Jim Morrison died," he says, "Now we'll never have to see him perform fat and bald." I tuck in my stomach and smooth my thinning hair. The rest of the trip I stay in my seat.

In Chicago, I look up an old college pal. She says she's happy to see me. I'm not sure. Forty pounds overweight, she's married with two daughters. She shuffles into the living room of her quasi-suburban house. She points to the couch.

"There's your bed," she says "We go to bed early around here. I may wake you up at eight in the morning and make you move to another room. I've got some sewing to do."

Before I leave in the evening, I hear her screaming at her husband. "Can't you take care of them sometimes!" she yells "I'm stuck here all goddamn day." Dishes clank to the floor in a flurry of housewifey menopause. I leave quietly.

The convention has a whole bunch of people who you should know about. Some of them performed on a big stage, others sat behind tables and sold their zines Here are some of them:

BRUCE LA BRUCE is the guy who started it all. He's the originator of the term 'homocore." Along with G.B. JONES, he edits and publishes JDs magazine. SPEW features his video "No Skin Off My Ass,' a skinhead homosex movie. I can't wait 'till the White Aryan Resistance sees those bald blowjobs.

DENNIS COOPER reads from "Frisk," his new novel. Dennis is a writer who looks like a normal person, but doesn't write about them. He doesn't wear black and doesn't even look like he takes drugs. He reads some stuff about this guy with his legs up and his knees pressed near his ears. Fun stuff, even if I didn't get a free copy.

G.B. JONES brought some lesbo t-shirts she made. Beautiful pix of biker girls and street dykes, done in Tom Of Finland style. I bought one, trading, in part, for a book about wig care I found in the New York garbage.

Visually, VAGINAL CREME DAVIS, a six foot full-back built black transvestite, brings awe to my jaw. But like too many homos, things go down hill when the vocal chords begin to vibrate. Gagable phrases like "empower us" and "we're gonna take over" depress the semen out of me. Once she proclaims "we'll have white corporate America on its knees. . . just the way they like it." As if there's something wrong with folks who bend the knees. The worst parts of corporate America are greed and bad taste in clothes, not slurping the tube steak.

When not on-stage, Ms. Davis is a bit easier going—even friendly. Besides, a giant screaming black queen is always a fine piece of company when walking down the streets of a strange city.

JOAN JETT BLACK, another black transvestite, is a hit right from the start. A living volcano, she erupts with a lava hot mini skirt, rock'n'roll torn. She manhandles a guitar plugged into nothing and lip-sinks to hard rock'n'roll. Good bye Marlene Dietrich and Judy Garland. This is the future of drag.

A big drag show? Well, how 'bout a girl doing female impersonation? Dangling diamonds and high black bouffant, it's LIZ TAYLOR, Ms. MC for the day. Liz introduces the next performer. She talks about her association with "this person." Mysteriously, she explains how she and "this performer" move in circles we might not expect to find her. She then introduces NICK CAVE.

Black-dressed Nick stumbles on stage, carrying a guitar amp. He's got deep eyebags red and puffy. His pompadour looks like it was caught in one too many shooting galleries. He throws the amp down and fumbles for a cigarette. Bending over in a corner, he struggles to touch the lighter flame to the cigarette end. Then he starts to sing.

If you're smarter than the average MRR reader, you've already guessed that this was another drag act. Nick Cave is MARY BROGGER, a female who is funnier than a priest with the runs—and much sexier.

Not performing is JIM FOURATT a NYC pal of mine who may have been at Stonewall. An original Yippie and the founder of Danceteria, among his many claims to fame are his sexual conquests of both the lead singers of SOUND GARDEN and LED ZEPPELIN.

[Disclaimer- Outting is where homos reveal famous people who are supposedly secret homos. I hate "outting"—and so does Jim. Besides being an obvious invasion of privacy, half the time they get it wrong. In the 90's, you've got homos doing the queer-baiting. This drives people deeper into the queer closet, because now they've got "outting" to fear as well as the straight world. The SOUND GARDEN/LED ZEP story is NOT outting. Having same-sex sex doesn't mean anything about "orientation." Seventy five percent of males and forty percent of females have same-sex sex sometime. Of course, I don't believe in that "sexual orientation" stuff anyway, but that was another column.]

LARRY BOB stands stands behind a table selling his homozine *Holy Titclamps*. He wears a plaid skirt and a conservative button down shirt. A freaky gender bender, I ask about his life. "Actually, I'm a computer nerd," he tells me.

Best zine title of the event goes to PC CASUALTIES. The front page has a great picture of a naked guy being restrained around the eyes, wrists and crotch. On his chest is scrawled: PC = DEATH. It ain't "Personal Computer" buckaroos.

My biggest thrill was meeting *Bimbox's* JOHNNY NOXEMA. He's so absolutely sexy he had my little vienna sausage standing up as straight as the purple hair on top of his head. Bruce introduces me.

"Mykel!" he screams, giving me a big hug and a kiss. "You're wonderful. I can't believe I've finally met you!" I'm shocked the guy remembers who I am, let alone presses his thin body against mine. I smile at the thought that I'm something special in his life. We talk about Japan and Canada and how much we mean to each other. Somehow, I break myself away to see what's going on in the main room. I promise to come right back

When I return, I see Bruce introducing Johnny to a guy named "Critereon!" "Critereon!", Johnny screams, giving him a big hug and a kiss "You're wonderful. I can't believe I've finally met you!"

Next to Johnny, the sexiest folks at the zinefest are the lezzies. A blonde goddess from San Francisco. . er. . mans the *Homocore/Taste of Latex*/San Francisco table. Petite in a tough sort of way, I strike up a conversation with her.

"You ever do it with boys?" I ask casually. The response seems a bit unfriendly.

Another lezzie beauty's got a smile that could make you lick the shit out of a camel's ass. She's the editress of *Chainsaw*. "I was in your apartment." She tells me.

I may be getting old, but I would've remembered if this one had been anywhere within the same building as me, let alone my apartment. Maybe I was drunk. I ask for the details.

"Yeah,' she says, "I visited Jane, while you were in Japan." I shouldda known.

That same weekend, on the other side of town, more normal homos hold a contest for Mr. and Ms. Leather. All the homo cliches you hate attend the leather contest. Half a dozen straight homomags (with color ads for cosmetics and nude beaches) plug that event instead of SPEW.

Sometimes homos are mighty queer. One of the commercial homozines supports the fight to be allowed into the military— in the name of equality. Are they nuts? One of the few legal niceties of buggery is that if the draft comes— it won't be a bullet that goes up your ass. Along the same lines, I got a letter from the *National Gay Taskforce* complaining about this lesbo was rejected by the Dallas Police force. Next: *Homos demand The Klan open its sheets to them.* Sure I believe in the right to idiocy if one should choose it, but there are more important things to fight for.

Back at SPEW, I'm talking, but not getting very far, with Larry Bob. On my right, this guy in plain jeans and a t-shirt stands staring at me. He's a bit too chunky and Chicago looking for me. I guess he's the kind of guy that girls like to be polite, I give him a yes-it's-me-and-I'm-famous smile.

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Please send S.A.S.E. and IRC or $.50 or 1hfl-DM for catalog or information reply.

Other News:
Supertouch LP, Judge "The Storm" and the Ray and Porcell 7" will be out June 1, 1991.

Into Another from New York, have just finished their album. It will be out in mid June to early July.

The new catalog is almost done, it will have a poster of Youth Of Today from their last tour on it.

We are doing our own distribution almost entirely now (which makes one wonder what Mick Krash was talking about in the Inside Out review) so if you can't find the records, please ask the store to call us.

Our California office is now open to improve our distribution in the Western states

The following people have had packages returned to us by the Post Office: Frank Gill, Max J. Willmann, Helen Middelon, Karl Wiesauer, Crunch, Pat Haley, No Name from Denver, Kimikazu Miyatani, Matt Dunmyer, Seth Dosach, Mike Nordstrom, Moon, Dylan Schaf. Please send us your current address and a list of what you ordered and your old address.

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He looks impressed Continuing to stare, he raises his right hand with the index finger pointed up.

"Just a minute." he says, "I'll be right back."

"Sure," I say, "I'll be here."

The guy leaves. I look at Mr Titclamps and then skyward, jerking my head to the left as if to say "get a load of that one!

Unsuccessful with Larry Bob, I turn to walk out. My secret admirer stands talking with Bruce.

"Have you two met?" asks Bruce.

I smile and say, "Well, not exactly."

"You haven't?" he says "Mykel, this is Ben Weasel."

We shake hands. "I thought you were trying to pick me up." I tell him.

"No," says Ben, "I thought you knew who I was."

"Are you sticking around?" I ask.

"No," he says, "I've got to see MY GIRLFRIEND. I'm staying over at MY GIRLFRIEND's house and I've been gone for too long now. Are you coming to see the bands over at The Metro tomorrow?"

Sure, I say. "Are you coming to the big party later?"

"I don't think so," answers Ben, "I've got to hang out with MY GIRLFRIEND, to-night."

Wait a minute, says Bruce; pulling out a new Japanese camera, "I want to get a picture of you two together."

I stand next to Ben

"OK," says Bruce, "now hold hands "

Yep, there's a picture of me and Ben Weasel holding hands in Chicago I try passionately to buy the negative, but Bruce says he's got a higher bidder. I wonder who that could be?

The convention is a huge success. The incredible amount of attractive people of so many different genders dash cliches to the floor like dishes dashed by a housewife in a menopause fit.

I'm looking forward to the continued destruction of sexual cliches along with the destruction of my involuntary post-oriental chastity. Oh well, this earth is not perfect. In the party club, blasting from the speakers, is disco. Yep, VILLAGE PEOPLE, DONNA SUMMER and all the music you're too young to have hated in the seventies. I don't last long.

When I get home, the house is dark. I stumble onto the couch and collapse. Early next morning I'm shoved in the back. "Mykel, you've got to move I have to sew this dress before the girls get up."

I transfer rooms, but can't fall asleep again in an hour or so, I hear the bitter pitter patter of pint-sized fiends. Mom introduces me to the little girls who immediately whine

"How long's he going to stay, mommy?" asks the older one.

"Don't worry," says mom, "he'll be out after the weekend."

I see the girls a few times during my stay. They don't always whine. Sometimes they bash each other over the head with a toy or a tree branch

The next day I meet Ben. He takes me to a show at the Metro, a large horrible venue in Chi-town. Their gorilla bouncers make the thugs at THE RITZ look like midget intellectuals. The only good thing about the show is the audience.

I sit in a corner, surveying the crowd. This tall guy with dark hair comes up to me. "Are you Mykel Board?" he asks. I admit it. Then he tells me how much he likes what I write and how he's glad to meet me. Then he walks away.

The rest of the night, people keep coming up to me, introducing themselves and saying how much they "like my work." They tell me how smart they think I am. They want to discuss the role of Sacher-Masoch in post modernism. I want to get laid. Often enough, they either buy or steal me beers. At least I'm getting drunk.

I stagger out of the main room where Ben is surrounded by a group of admirers and HIS GIRLFRIEND. A mulatto girl, who was the sexiest thing this side of Johnny Noxema, stands at the edge of the group. Here is a girl who looks like the hot dog—not the bun.

"I love you," she says. "You're my hero. You're great! What are you doing in Chicago?"

"He came here to get laid." says Ben.

Too drunk to know I'm defeated, I grab her arm and pull her down the stairs and into a corner.

"Show me how much you love me" I say to her.

She kisses me, keeping her lips tightly pressed one against the other. I tell her I'm going to Ben's house later and ask her to come along. "It'll be a party", I promise

She says she'd like to come, but has to run an errand. "I have to feed my fish." She explains

I compliment her on having achieved the lamest excuse I've ever heard. She denies it, claiming veracity and promising to meet me later. She leaves. Bruce stiffens my hopes by suggesting that "feed the fish," might be code for "getting a diaphragm." Unfortunately, he's wrong.

They only love me for my intellect What am I, a piece of brain?? I've got a body also!! All they see is a mind. They don't give a fuck about the rest of me Find 'em, discuss with 'em, forget 'em. Treat me like a human and walk away Don't they know I'm a sex object too?!

Ben and HIS GIRLFRIEND are congenial hosts at their huge apartment. There's more beer and a friendly, relaxed atmosphere. As it turns out, Mr. Ben is a fine fellow. Even slightly on the shy self-effacing side. He's the kind of guy I could have for a pal and wouldn't mind sharing the GO GOS or the ROB LOWE tape with. He gave me a copy of his tour diary, "Brady Bunch Behemoth and fuck, he can write. "Her breasts bounced like clubbed baby seals." What a great line!

Ben explains to Bruce and I how he's doing this video tape of famous people talking about their sex lives. He tapes Bruce relating how he fucked this guy from the new Madonna movie. Then they try to get me to do something.

"Let's wait and see if that pretty mulatto shows up," I say, "that way you can say you want us to have sex, so you could film it. Everybody wants to be a star."

"Sure," he says, knowing full well that the fish feeder will never cross his threshold, "but if she doesn't show, then you'll still have to do something."

Stupidly, I agree.

Meanwhile we keep drinking. I'm not a violent drunk, but I'm a big mouth drunk. Want to learn any secret? Get any info? Give me half a dozen beers and it's yours.

There now exists a videotape of me, six beers tipsy, recounting the story of my first time with either gender. I don't remember much of what I say. I know I break into an embarrassed giggle when I tell about rim jobs and not being a careful wiper. I also talk about some things that should never see the electrons of a CRT. Oh well, I just hope I get royalties. Rob Lowe and The Go Gos didn't.

It becomes obvious I'm going to have to look elsewhere to drain my grapes. Ben's GIRLFRIEND offers to drive Bruce and I to the local homo bar. Still drunk and loose tongued, I tell her that I'm going to write about Ben. That's probably a mistake. If Ben mentions me in a nasty way, you know it got to him.

Otherwise, the guy's all right. I'm betting he doesn't say a thing. I know it's hard to believe, but I'm ten times the schmuck he is.

Lost on the way to the bar, Bruce rolls down the windows to ask directions. It's a crew of leather panted, black braced guys who are a bit over friendly in offering to take us themselves.

We leave the safety of Ben's GIRLFRIEND's car and follow the leather boys to a hearse with flames painted on it.

There's something spooky about sitting on a coffin carrier with a bunch of guys in black leather. I know the serial killer John Wayne Gacey cruised around Chicago. To make light of my fear, I ask the driver if he knew anything about it

He lets out a maniacal laugh. "I taught John Wayne everything he knows," he says. Then I notice that the doors are locked.

Escaping with our drunken lives, Bruce and I end up in this bar packed groin to butt with every contestant from the Mr. Leather contest— and their friends and wannabes. Hands grab for everyplace I can't keep track of. The hands are not attached to arms. I want to know any better. The temperature is in the low hundreds. The mixed smell of leather and sweat is as sexy as grandma's vomit. I go back to my college friend's house. She's sleeping on the livingroom floor when I got home. She can't take the girls anymore.

The next morning she kicks me out. "I need my space, Mykel" she says. Too bad Bruce isn't there to photograph her life—what a commercial for homosexuality!

I later hear that SPEW organizer Steve L. chased some guys yelling anti-homo stuff out the window of their car. They stabbed him in the back. He's doing better now, but it would be a bold gesture of unity to write him (c/o Randolph Street Gallery, 756 North Milwaukee Ave, Chicago IL 60622). He did a great job, even if I didn't get laid.

ENDNOTES.

—> MORE ON CHRISTIANITY: I've talked with folks about the evils of Christianity. They tell me about Mother Theresa. I met some people who've seen her in action. It's a bowl of food in one hand and a bible in the other.

"Here's your food, little girl. No more starvey starvings. God will take care of you. Watch out. You'd better not play with your little cunny, little girl. God doesn't like that. He'll send you to hell. You'll burn in a big lake of ice. Other naughty little girls will come and chew the skin off your face. That's what God does to little girls who touch themselves down there. Eat this nice food, little girl. Then get down on your knees and beg Forgiveness. You're an evil little girl— a sinful little girl."

Fuck Mother Theresa with a broken glass dildo. Smooth those wrinkles with a hot iron. Feed a dozen kids from the tough meat on her Catholic bones. Too bad there really is no hell for her to rot

Also, my pal Nancy shed even more

darkness on Christianity. Have you ever noticed that it's usually the Negroes, who, although progressive in other areas, oppose legal drugs, needle exchange programs and free abortions. Jesse Jackson— not George Bush—is the architect of the drug war. Often, Negro leaders use terms like "encouraging drug use" and "genocide against blacks" to express their opposition, but it comes from Christianity. White lefties come from liberal political backgrounds; black lefties come from the church. Reverend Jesse Jackson, Reverend Pat Robertson, are they that different?

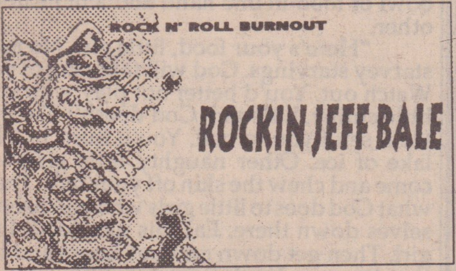
—> Special thanks to all the buckaroos who wrote protesting my dismissal from these pages—especially J Jizz from Seattle and Fat Mike from NO FX. I really appreciate your taking the time and effort to send mail both to me and MRR. Next time, send a picture too. Then maybe I can show my gratitude in an even deeper way.

—> Any readers near Beloit, Wisconsin? I'll be back there at the end of September for my College Reunion. It's from June 2 through the 29th. I'll be staying at the *Road Star Inn.* Please come and visit— especially if you look really weird. I need something to spice up my time there besides discussions with former fellow students about the stock market and their babies' bowel habits.

—> It doesn't look like abortion is much longer for this (legal) world. Before you hit the laundries for spare wire hangers, take note! I just found a copy of *Morbidity and Mortality Weekly Report* put out by the US Dept. of Health. It's from Dec 22, 1978. The headline article is "Fatality and Illness associated with Consumption of Pennyroyal Oil." So girls, if you're thinking of using the organic way to spew the kiddy corpse, think again. The life you take might be your own.

—> Inspired by the SPEW conference, I've decided to do my own sexzine. Tentatively called STARFUCKER it's going to be all first person stories about sex with famous people (you be the judge about who's famous.) If you've got a story you'll swear is true, send it to me at PO BOX 137, Prince Street Sta, NYC 10012. No pay of course, but you'll get the thrill of having everybody know you fucked a star. Even near-sex (first through third base) counts.

Also on the 'zine agenda will be my all review fanzine NOTHING BUT RECORD REVIEWS. Previous issues are available for $3.00 at the above address. In the next issue I want to have a letters section called The Letters MRR Wouldn't Print. If you've got one (300 word max— one letter per person), send it to me at the above address. Let's see 'em fire me now!



ROCK N' ROLL BURNOUT

For some reason, I recently agreed to produce a column for MRR every two issues or so. Whether this was due to a perverse sense of loyalty or the simple desire to offend the magazine's readership remains to be seen. The title I have chosen for my column—rock n' roll burnout—requires a bit of explanation given the ambiguous meanings that could be associated with it. Certainly it doesn't mean that I am "burned out" on rock n' roll in the sense that I don't like it anymore. Quite the contrary. The phrase is perhaps more akin to "rock n' roll junkie", but this may give rise to misunderstandings by implying that I am a rock n' roller with a drug problem rather than, as is true, a person emotionally addicted to rock n' roll. Thus, by describing myself as a "rock n' roll burnout" I mean to indicate that even at my advanced age rock n' roll remains—and probably always will remain—the most important single thing in my life. Why? Because for me it is the aural essence of the spirit of rebellion, the soundtrack of true personal freedom, and the one thing I can always rely on in this otherwise fucked-up world to make me feel good. Seeing a great rock n' roll band in a small club setting is still the most intense and pleasurable experience I can imagine, with the possible exception of having sex with a beautiful girl (**not** communing spiritually with a womyn, or whatever the politically-correct thing is these days), eating homemade Italian pasta with artichokes and cream sauce, drinking a Classic Coke (**not** a wimpy Pepsi or any other kind of cola), and getting wasted on hard liquor. And if I can do all of these things in the same evening, it isn't necessary to die because I'm already in heaven. In short, to me a rock n' roll burnout is someone who loves rock n' roll with an all-encompassing passion, someone who would not only die but also kill to preserve its existence and integrity. There aren't all that many of us true blue fans, but within our ranks one can probably include Metal Mike Saunders, Lemmy, Jeff Dahl, Joey Ramone, Carmen Ghia/Hillebrew, Stiv Bators (R.I.P.), Johnny Thunders (R.I.P.), Greg Shaw, GG Allin, and many others whose names I don't know.

"Rock n' roll burnout" is **not** an appellation that can be applied lightly or casually. It certainly doesn't refer to the millions of adolescents and young adults who go through a short-lived rock n' roll phase for a few years until they've found their "place" in life, which is why certain younger people I know can't be placed in this category yet. Nor does it apply to those who mainly appreciate rock n' roll for its "positive" or "correct" moral or sociopolitical stance, which is why certain unnamed MRR shitworkers can never appear within the select group of real burnouts. We burnouts know that great rock n' roll is the product of a primitive riff, a bad attitude, genuine obnoxiousness, hedonism, and an underlying emotional honesty. Period. Intelligent lyrics may be a plus, but they are absolutely irrelevant in determining whether a rock n' roll band is great. The majority of great rock n' roll records may very well be d-u-m-b (everyone's accusin' me). It might sound strange to hear this coming from me, since I criticized bands in the past for having regressive lyrics. But I (almost) never let my feelings about the lyrical content of a record or group get in the way of my assessment or appreciation of its musical value, which is why I didn't hesitate to give certain SKREWDRIVER records a great review or drive my "sensitive" roomates crazy by playing them on a regular basis. (A similar level of stupidity, incidentally, is also a characteristic of some of the greatest rap records, including the first album by N.W.A. and a number of racist "Afrocentric" releases.) And when I made a tape to take to Europe recently, I couldn't resist including several cuts from the STARS AND STRIPES LP, not to mention a shitload of songs many humorless, sectarian dolts would consider sexist. Fuck 'em if they can't take a joke.

Now that I've gotten that all-important introduction out of my system, I can turn to other topics. The first thing I want to talk about is great bands and records I've heard since I last had any musical input in this magazine, which seems like a million years ago. By now only a fool could deny that L7 is one of the world's great rock n' roll bands. They've got everything a great band should have, including a killer crunch guitar sound, nasty ass vocals, and enough attitude to intimidate all the macho dudes and dykes in the audience. If you haven't seen them or don't like them, you are a terminal wimp who shouldn't ever aspire, much less claim, to be a rock n' roll burnout.

Here in S.F. we are lucky enough to have a shitload of great bands. Among those I failed to mention in my introduction to the GARGOYLES' interview (since I hadn't yet seen them) are the SCREAMING BLOODY MARYS, one of the best classic punk bands I've seen in years. I'll take them over BAD RELIGION any day, since they have that full two-guitar punch (with just the slightest occasional whiff of metal power) and every song has an instantly memorable hook. A must see for real p-rock fans, and a fine candidate for a record. Then there's a new metallic, guitar-heavy East Bay band I like a lot called GENERATOR, composed of (dare I say it) former members of OPIVY and other Gilman regulars. MAXIMILLIAN'S MOTORCYCLE CLUB, on the other hand, should have put out an album a year and a half ago, when they still had that extra something, namely, a ton of great RAMONES-influenced songs carried along by a much heavier one-guitar blast. Unfortunately, when I last saw them about six months ago, they had added a lot of new material which was much more lackluster and uninspiring.

Moving away from the Bay Area, there are a whole passle of records that I can recommend. One is the album by MANITOBA'S WILD KINGDOM, an outfit headed by Handsome Dick Manitoba and containing other members of the DICTATORS, as well as people who used to be in MANOWAR, a ludicrous musclebound metal band famous for one great song, the ultra-heavy "Blow Your Speakers". This perfectly produced WILD KINGDOM record is chock full of chunky metal-punk riffs, memorable songs, and hilarious "dumb" lyrics. If songs like "The Perfect High" and "The Party Starts Now" don't make you jump up and down and laugh uproariously, you're already braindead. Another of my fave raves is the new JEFF DAHL LP, which is probably the most consistently fine record he has released in some time. With his usual great vocals and instant garage guitar classics like "Mick and Keith Killed Brian" and "Pretty Blonde Hair", this is a sure winner for fans of rock n' roll trash. Then there is a cool Finnish band called SMACK, which a reviewer in **Sounds** correctly described as "mucho STOOGES, plenty of MC5, un peu de PISTOLS, a hint of the DOLLS, a touch of early HANOI [ROCKS], a smattering of THUNDERS, [and] a bucketfull of STIV BATORS." In short, an LP with some garage garbage that's guaranteed to make you snap out of a drunken haze, at least for a few seconds. Then there's a straight metal album by the CYCLE SLUTS FROM HELL, which if little else is worth getting for "I Wish

ROTZ/GEIL RELEASES

RESISTORS 'Tiny Scars': This 10 song debut is kick in the face punk rock with a bit of metal influence. Great vocals and riffness that resembles the Misfits and Danzig but a definite new style and character. LP comes with 18.5"x24" heavy stock, glossy poster.

SWINGIN' TEENS 'Transfixation': Great, non kitsch hard rock with roots in the Stooges as well as early/mid 70's Golden Earring. This album is just as loud, arrogant, determined, andvisceral as it gets on the alternative hard rock/metal scene. CD/LP/MC

DOMESTIC RELEASES

GEIL!

GERMAN SHEPHERDS 'Music For Sick Queers': Psycho, post industrial - electronic music. This LP is loaded with tape loops and indecipherable noise, reminiscent of early Negativland. The pseudo-religious connotations make you wonder what you can take.

THE UNDEAD 'Act Your Rage': Bobby Steele, back at his best. Shades of early Misfits echo through his recording but it is clearly Bobby's own. Great production, great tunes, and a raw guitar - an album of thrashing, head-banging realities.

EUROPEAN IMPORTS

SPERMBIRDS 'Nothing Is Easy': This was supposed to be their last album. A mix of unreleased tracks, new versions of old songs and live recordings of their farewell concert. The cream of Europe's punk/thrash! CD/LP We Bite Records (Germany)

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JAMES LAST EXPERIENCE 'Take A Virgin': A great 6 song mini LP representing the good old 70's punk style with a production quality of the 90's. Get this album before censorship gets it. Lux-NoiSe Productions (Switzerland)

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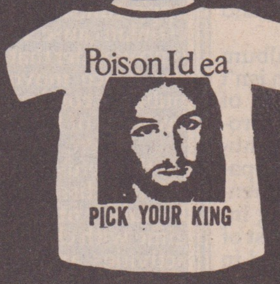

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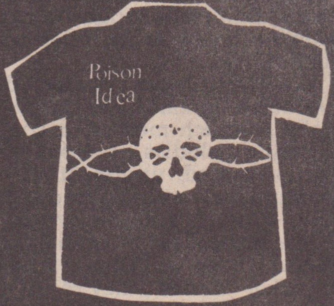

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You Were a Beer", an undeniable anthem. The SLUTS consist of four New York rock club babes, at least one of whom is hot enough to melt sidewalks, but unfortunately they rely on a bunch of dudes to play the instruments for them instead of playing them themselves. That's kind of strange in this age of great bands like L7, but I guess the SLUTs are a "concept" group.

But my very favorite album within the last couple years is one that went virtually unnoticed, both in underground circles (since it was released on Capitol Records) and by the commercial market (because it was just too fuckin' good). I'm talking about a long-player by the HANGMEN, which defies easy categorization. Sure, it's got some hot uptempo punk rock blasts, but also a lot of mid-tempo material which is absolutely brilliant. This group's appeal is based on crunchy twin guitars, terrific intense emo-vocals, and truly great hook-laden songs which burn their way into your memory after two listenings, never to be forgotten. Even the addition of harmonicas on some cuts sounds great! These guys, among whom one can identify Dez Cadena's brother, are a killer live band as well, but their album is in my opinion one of the best-produced rock records ever made. **Everything** on it is crisp, clear, and above all **loud**, which shouldn't come as a surprise when one learns that the producer—Vic Maile—is responsible for many great sounding records, including releases by the GODFATHERS. Speaking of which, the GODFATHERS have also written some of the world's greatest rock n' roll songs. If you don't believe me, just listen to "Cause I Said So", "If I Only Had Time", and "I Want Everything". By the way, the HANGMEN album may not be available for long, since it didn't sell enough to please the record company bozos, so interested people should get it ASAP.

Other releases I like include the album by Danish "metal" band D.A.D., which isn't really so much metal as a combination of engaging melodies, a reasonably heavy production sound, unpretentious vocals, humorous lyrics, and an ultracool twangy Spaghetti-Western guitar above the instrumental backdrop. There's even a punk song included ("Siamese Twins"). And like most of us rocker "dudes", they're not interested in the Aryan Nations or Queer Nation, but rather the all-important "Girl Nation" we all wish existed somewhere outside of our fantasies. Down L.A. way, I like MOTORCYCLE BOY and SLUDGE, both of which fall into that amorphous category somewhere between crunch rock, punk, and metal, though M.C. BOY also have a strong pop sensibility. (How about putting out an album by them, Al?) Then there is RIOT ACT, with my old friend and bandmate Carmen, who are way heavier live than their first trash rock 45 would suggest. The SONICS will never die as long as Carmen, who some journalist rightly described as a "tough Joan Jett/Chrissie Hynde like girl", is alive. Finally, who could forget to mention the great WRETCHED ONES, four New Jersey "old, loud and snotty" losers who remember what real punk rock is supposed to sound like. Let's here more classics like "You're a Prima Donna" and "Going Down to the Bar."

THE GULF WAR, ETC.

The recent war with Iraq stimulated the kind of mindless, knee-jerk reactions we have all come to expect from both the supporters and opponents of American foreign policy. Since almost every other columnist in MRR has complained about the self-satisfied surge of hubris and patriotism generated by our decision to go to war and our subsequent rapid victory, and much of the magazine's readership was probably opposed to the war from the outset, there is no real point in further belaboring these issues. Although Bush's motives for going to war were anything but moral and humanitarian, I'd rather focus some attention on aspects of the anti-war movement that seem to have been overlooked, aspects which suggest that many opponents of the war were no more thoughtful than those who uncritically supported Bush's actions.

Critics of administration policy like to think of themselves as more knowledgeable and moral than the majority of Americans who have some degree of faith in our government. Although this may be true in many instances, the fact is that the majority of those who oppose the activities of the government are just as ignorant and self-righteous as the mindless patriots they contemptuously criticize. Let's deal with the question of ignorance first. How many anti-war activists do you know who have studied the history of the Middle East in any depth? The sad truth is that most of them couldn't even have located Iraq, much less Kuwait or the territory inhabited by the Kurds, on a map prior to the Iraqi invasion of Kuwait. Nor did they know anything at all about the nature of the Iraqi government several months ago, although this didn't prevent them from immediately declaring that characterizations of Iraq as a totalitarian regime, or of Saddam Hussein as an Arab version of Hitler, were nothing more than the product of Western propaganda. Some even portrayed Saddam as the leader of an anti-imperialist struggle, simply because he opposed the U.S. and opportunistically paid lip service to the Palestinian cause. Under these circumstances, it is no wonder that important elements within the peace movement stupidly refused to publicly condemn Saddam's regime or his invasion of Kuwait, to their lasting shame.

There was absolutely no justification for this refusal. As many first-hand accounts by Iraqi dissidents have revealed—see, e.g., **Republic of Fear**—the Iraqi regime is a regime with clear totalitarian propensities. Its activities are not restricted to the simple physical control of the opposition, though it is extraordinarily ruthless in that regard, but also involve intensive efforts to establish a far-reaching ideological control in all spheres of Iraqi social life. This effort to obliterate the distinction between public and private, however imperfectly realized, is the distinguishing hallmark of totalitarianism. It is a characteristic feature of both fascist and communist regimes, as well as various revolutionary nationalist regimes in the Third World which the Western left glorifies and labels "progressive". Indeed, as A. James Gregor has rightly argued, most secular revolutionary nationalist regimes in the Third World, including those of Nasir in Egypt, Qadhdhafi in Libya, and Saddam in Iraq, share strong similarities with classical fascist regimes. However, since Saddam didn't wear a swastika armband or refer to himself as a fascist, going to war against him was perceived solely as a barbarous act of U.S. imperialism by critics of the war. One has the impression that many of today's anti-war activists, whose mindless anti-Americanism overrides their ability to think rationally, would have also opposed going to war against the Axis powers during World War II. Some may even have viewed the Nazi and fascist regimes as genuine "anti-imperialist" regimes, since they too were openly opposed to British, American, and French imperialism even as they planned to commit blatant aggression against countries within "their" proclaimed spheres of influence. Likewise the "anti-imperialist" Ba'athist regime in Iraq, which didn't hesitate to invade the neighboring states of Iran and Kuwait when it considered it advantageous to do so. Although I have no sympathy at all for the Iranian or Kuwaiti regimes, together these opportunistic acts of Iraqi aggression led to the deaths of millions of people.

Moving on to morality, what can one make of the cheering by certain imprisoned demonstrators when the news of Iraqi "Scud" attacks on Israeli residential neighborhoods was announced? Whatever one thinks of the current Israeli regime, and I view it as thoroughly reprehensible, why is it a cause for celebration when Israeli civilians are targeted and injured by Iraqi missiles? One might be justified in cheering if a Scud struck the residences of Ariel Sharon, Yitzhak Shamir, or extremist Jewish settlers in the West Bank, i.e., people directly responsible for intransigent and repressive Israeli policies. But expressing joy over the killing or maiming of regular citizens is hardly a sign of humanity or morality, unless one believes that every single Israeli is personally responsible for the actions of the Israeli government. And if one does believe that everyday citizens are fully responsible for the actions of their governments, then why did anti-war activists display an outpouring of sympathy for the Iraqi civilians killed by American air attacks? The fact that regular Iraqis are not blamed for the barbaric acts of the Ba'athist regime, whilst Israelis are blamed for the despicable policies of Shamir and the Likud party, is certainly an indication of a moral double standard among the ranks of those opposed to U.S. intervention.

Then there is the question of the Kurds. How many of the demonstrators so visible today ever expressed any concern about the treatment of the Kurds prior to their recent massacre in the wake of U.S. military intervention? The perpetrator of this Kurdish massacre was Saddam Hussein, the same person responsible for previous massacres, not only of the Kurds but of other recalcitrant segments of his own population. He is also the very same leader that those currently expressing so much anguish about the Kurds previously refused to condemn! But now the blame could be shifted onto the American government—for precipitating a Kurdish rebellion and then failing to protect the rebels from Saddam (as indeed was also the case in the past, unbeknownst to most anti-war activists)—even though earlier the administration had been criticized by many of the same people for supposedly seeking to overthrow the Iraqi government and eliminate Saddam. Obviously, to certain segments of the anti-war movement, **everything** the U.S. does or plans to do overseas is automatically perceived as immoral. One is thus forced to conclude that the real significance of the Kurdish issue for many protesters lay in the opportunity it gave them to engage in their favorite cause: America-bashing.

These critical comments about the thoughtlessness and hypocrisy of the anti-war movement are certainly not intended to justify American actions during the recent Mideast crisis, since I agree with much of the criticism directed against Bush's policies.

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Yet I remain profoundly ambivalent about the war itself. For the first time in my life, I was not entirely sorry to see U.S. troops sent overseas, nor did I feel that the regime against which they might be used had any redeeming characteristics. For decades Iraq has been listed by human rights organizations as one of the world's worst violators of human rights, and anyone at all familiar with the Ba'athist political system could not possibly feel any sympathy for it. In short, this was one of the rare occasions in recent memory that the American government may actually have been "doing the right thing" in foreign affairs (weakening a tyrannical, militarist regime and destroying its capacity to wage aggressive war, eliminating a large stockpile of chemical weapons, resisting an act of blatant aggression), though unfortunately for all the wrong reasons (to establish a permanent military presence in the Gulf, protect the supply of oil, deflect public attention from a series of domestic scandals and problems, test new weapons systems, provide a boost to the defense and oil industries, restore Bush's flagging popularity, reestablish American regional hegemony, etc.). Of course, the fact that various Western and East Bloc powers, including the U.S., played a key role in building up Saddam's military capacity, that the U.S. may have helped induce Saddam to invade Kuwait, that the coalition forces then decided to allow Saddam to remain in power for geopolitical reasons, that Bush refused to act to protect the Kurds as soon as the remnants of the Republican Guard began massacreing them, and that the U.S. is itself an aggressive power that frequently supports equally tyrannical regimes all serve to demolish any moral claims the administration makes to justify its actions. And the destruction of Iraq's infrastructure is a war crime of the first magnitude, one which could only have been justified in a condition of total war where the survival of our own society was seriously threatened. It is one thing to destroy legitimate military targets like command and control centers, roads and bridges, enemy troop concentrations (including retreating columns prior to an official cease-fire), and weapons of war, and another altogether to destroy civilian neighborhoods, fresh water supplies, electrical grids for hospitals, etc.

What the Gulf War raises in a dramatic way is a very troubling issue in international affairs, the morality of foreign military intervention. Let us suppose for a minute that the United States government embarked on a new foreign policy, one based on the forcible overthrow of odious authoritarian regimes in various parts of the world and the establishment of truly democratic ones in their place. (This would, despite administration rhetoric, represent an inversion of our present policy, which is characterized by the overthrow of "hostile" regimes, including many that are striving to be democratic, and their replacement by "friendly" authoritarian ones.) Such a policy would directly violate the concept of non-intervention in the domestic affairs of other countries, a staple of international law, yet in theory it would result in a world with much less repression. Would you oppose or resist such a new policy?

The fact is that most people are totally hypocritical in their application of the principle of non-intervention. Thus, e.g., the same lefties that whine and complain when the U.S. government intervenes against regimes which they approve of are the first to advocate active intervention in the form of economic sanctions against South Africa. Likewise those who advocate intervention against authoritarian (or even democratic) leftist regimes are the first to oppose efforts to intervene against rightist authoritarian regimes, like those in Guatemala and Chile. In this respect they are no less hypocritical than leaders of the U.S. government. Yet given the fact that the interventions of the U.S., and for that matter those of all the major powers, rarely if ever conform to any established standard of morality or decency, the only alternative is to evaluate the wisdom of interventions on a case by case basis. This does not have to be done in a partisan and hypocritical fashion, however. If one was to support a policy of intervention at all, it would be logical to apply it solely and consistently against authoritarian regimes, whether of the left, right, or center.

It is on this basis that I would have had no objections to the recent intervention against Iraq if the goal had simply been to force the Iraqi army out of Kuwait and seriously weaken the power base of Saddam Hussein. The problem is that the manner in which this intervention was handled, and the real purposes for which it was undertaken, are largely indefensible. Nor did the end results justify the extraordinary destruction of human and other resources. Despite precipitating an ecological catastrophe and well over 100,000 deaths (not to mention the potential for many more, given the devastation visited on Iraq), Saddam is still in power and one can expect that greedy Western and Eastern arms dealers will soon begin replacing his stockpile of conventional and chemical weapons. Perhaps even more indefensible, however, would be to adopt a foreign policy characterized by an absolute refusal to ever intervene militarily in international conflicts, especially in our interdependent world. This type of extreme pacifism or isolationism would only make sense in a strife-free world of the type that has never and will never exist. The only result in the real world would be that the country which behaved in this foolish manner would soon be dominated by its powerful and less scrupulous rivals. Moreover, such a policy would make resistance to a future Hitler or Stalin impossible. Somehow, I doubt that most anti-war demonstrators, no matter how foolish they may be, would really want to facilitate the world dominance of such ruthless dictators. If not, maybe they should give a little thought to the specific circumstances before rushing headlong to oppose every intervention in order to satisfy their emotional needs.

Besides being sick as a dog, and having had some weird shit going on with my hormones for the past two months (my tits were sore and I had no sex drive) which luckily is all over now--I think I've finally made the transition from some kind of bizarre extended puberty (12 years of irregular periods and occasional temper tantrums) to the "total womanhood" scene (periods like clockwork, slightly enlarged breasts, and regular temper tantrums)—I have also been exceptionally uninspired lately as far as this column goes. Is it time to quit? It's not that I don't have anything to say (my friends can vouch for that) but the problem is: how to say it? I've been told that many people seem to think my columns are better when they're personal, rather than political. But it's hard for me to get really inspired about personal stuff, since my whole personal life is wrapped up in the political shit going on around me. And to try writing about political stuff in a personal way, which is probably what I'd like to do, I still have to be inspired, or else I'm just boring everyone to death. As it is, I miss the column deadline about every other month by waiting for inspiration. Sometimes I get it, sometimes I crank out an uninspired column instead. So I don't know what to do. Write me. (Jane, 110 9th Ave #2C, New York, NY 10011)

Meanwhile, there were some things in the last issue of MRR that I want to respond to.

Number 1: the confused letter from "Snag", the army patriot who said he will "gladly" go fight in El Salvador or N. Africa. I have nothing to say to him. But this is the second time I've heard a soldier mentioning troop deployment to El Salvador, and my question is: who else out there has heard this? Also, where in North Africa is the military threatening to go? (Ethiopia?) These may be nothing but hollow threats from the Pentagon, but I want to find out as much as I can.

Number 2: Curt Drain, responding to Mouse's column, says he doesn't believe grocery cashiers make $9 an hour. In fact, in some San Francisco area supermarkets, cashiers make as much as $13 an hour, with triple-time for Sundays or holidays. These workers, of course, are unionized, and that's why they make that much money. If the supermarkets can get away with it, they'd rather pay high schoolers sub-minimum wages to do the same job. Personally, I think supermarket cashiers deserve upwards of $13 an hour, because it's a shitty and unrewarding job

Number 3: Kim Carlyle writes that she doesn't buy "cash" crop items such as cocoa, tea, tobacco, etc." because "our government makes money off of this and corrupts other poorer countries." True enough. What about cotton? It's the same kind of cash crop as cocoa, tea, tobacco and, of course, coffee. Most of us wear a lot of cotton (myself included)—much of it comes from the "third world" where pesticides are sprayed on fields while whole families are working in them. Children die from the pesticide exposure. (Try reading a book called "I, Rigoberta Menchu.") Cotton also completely destroys the soil, making more and more chemicals "necessary." In the flower industry in South America, workers get diseases like—believe it or not—leukemia, from the chemicals used on the flowers. (See a Colombian documentary film called "Love, Women and Flowers.") And 2,000 banana workers in Costa Rica have been made sterile by a chemical pesticide used on bananas. I'm sure there are a lot more examples I don't even know about. Most countries in Latin America have much less stringent regulations than the US about what kind of chemicals can be used in agriculture. (The US regulations themselves are totally pathetic, as the migrant farm workers in California can tell you.)

Most people react to information like this by putting their hands over their ears and saying, "I don't want to hear it!" But I'm

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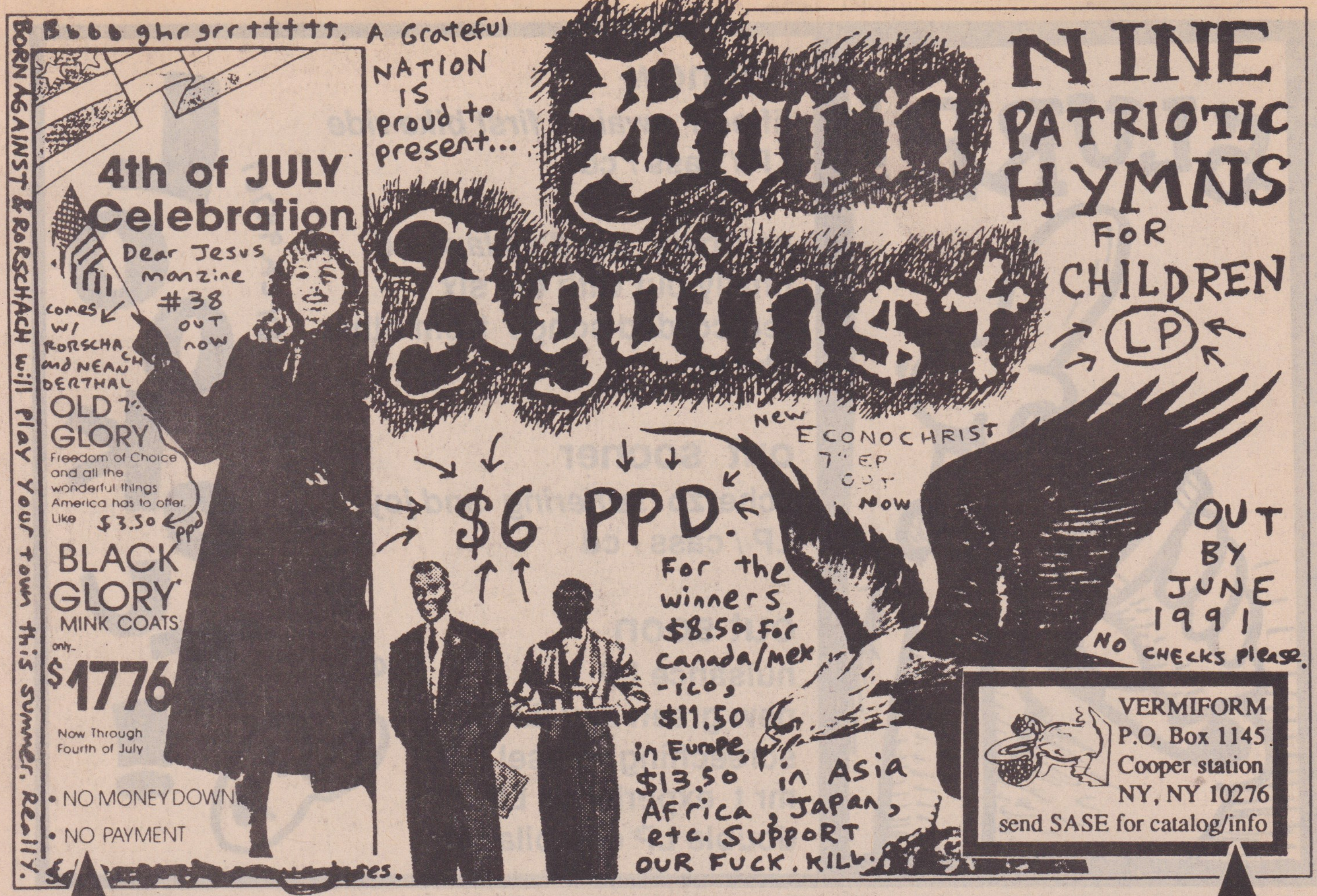
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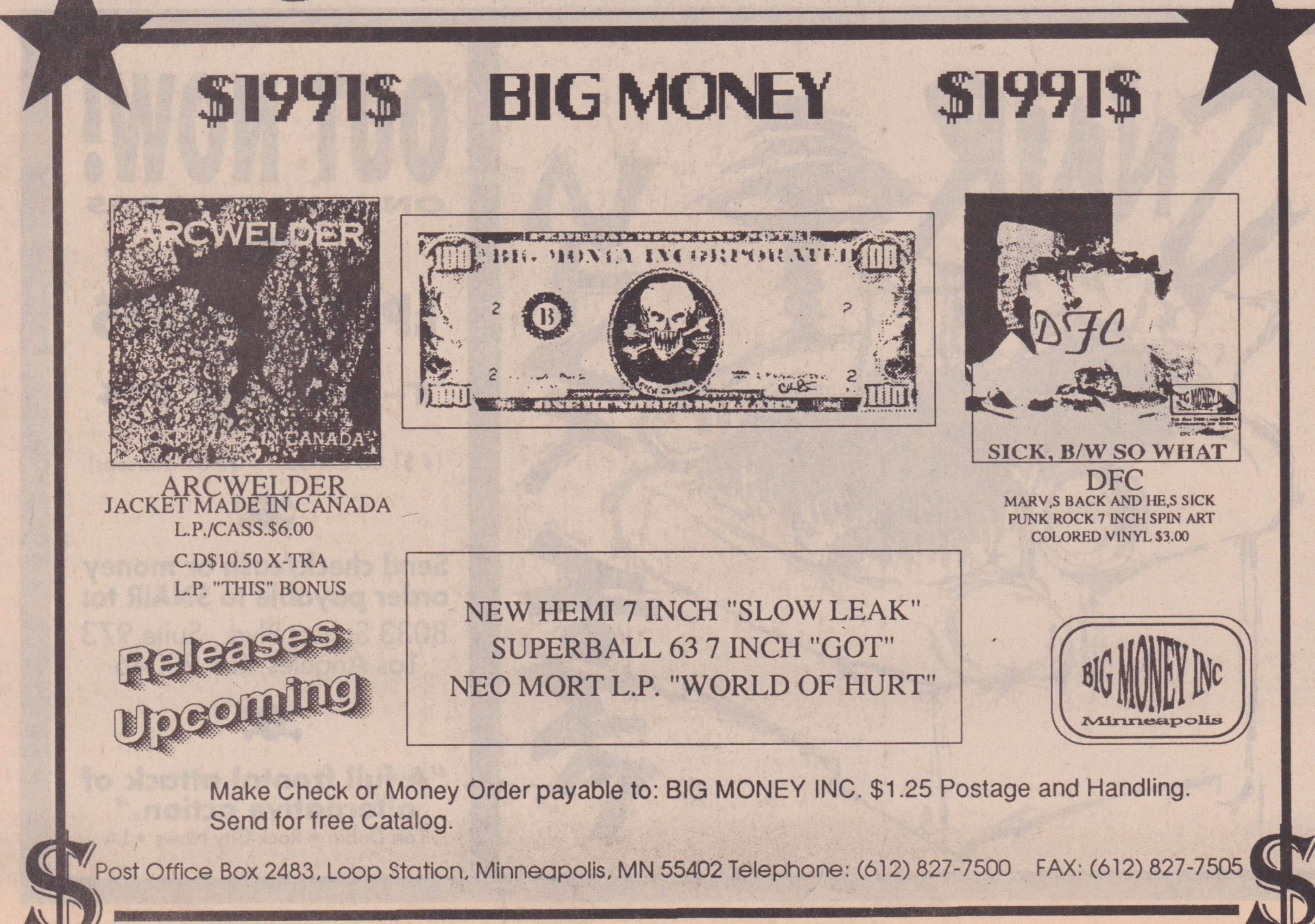
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not saying everyone should boycott everything. Personally, I buy organic food when I have a choice, not for my own health but because of the workers who produce it. If I don't have a choice, I don't worry about it. I can't be perfect, so why try?

First of all, I am sick and tired of people talking about how great kids are. There seems to be a hell of a lot of clods who feel that children are good and honest and always do the right thing. They claim that children are usually devoid of the hostility, apathy and corruption that is the trademark of the adult. It's certainly a hip thing to say, and it definitely makes one look wise and perceptive, but the problem is that it's not true. Kids are rotten. They beat each other up, verbally harass each other, lie, steal and generally make life miserable for anyone who is unlucky enough to cross their path. Maybe it's just because their parents rub off on 'em -I'm not saying that children are intrinsically evil- but whatever the reason, let's knock off this hogwash about children being intelligent, introspective, caring people. Leave that to the sitcom writers.

Secondly, I am completely fed up with this highbrow sexuality horseshit. I'm talking about people who are as horny as me, but instead of being honest about it, they pull this cool, detached shit wherein they discuss fucking like it's a fine wine or something. Education and technology are swell but that doesn't change the fact that we're animals. Smelly, sweaty horny animals ready to plug or be plugged at the drop of a hat. But you wouldn't know it from the squeaky clean porn being produced these days. This latest wave of so-called sexy literature masquerading as fanzines is about as exciting as a crotch full of Ramen. Most of it is geared towards fags and dykes, but most fags and dykes I've talked to find it just about as exciting as I do. Whether it's queer or not, I know smut when I see it and there's a lot of shmoes out there putting out fuck rags that wouldn't cause a stir in my dentist's waiting room. I am not a smut writer. I couldn't write a convincing piece of porn if my life depended on it. That's why I always relied on other people's words in my fuckzine. Even that didn't make me horny, and I handpicked it! But there are plenty of "mainstream" porn rags out there that feature great fuck stories. Why can't punks write them? And why do they pretend they can?

Speaking of fucking, Bruce LaBruce was in town this weekend for a fagzine convention. I stopped in for a minute to drop some fanzines off and then I came back a few hours later to pick up the resulting cash, a whopping ten bucks. Still, not bad for a sexist hetero asshole selling to a crowd full of queers. I could only stay a minute because I was with a couple of friends who did not wish to enter the establishment with me. As I was making my way over to LaBruce's table, I noticed a hairy midget standing in the middle of the room. Could it be Mykel Board? I wondered. I stared at him for a minute, trying to match up this person with the faded and distorted photos in MRR that make him look so sexy. I wandered over to Bruce and asked him to point out Board to me. Sure enough, he was the midget. Many of you may not realize that Board is a midget. I'm not making it up. I always thought that Tim's references to Mykel's height were good-natured jabs due to the fact that Tim is unusually short (for his weight). Nope, Mykel is a real midget, and a feisty one at that. "Gee, I thought you were cruising me before", he chirped after we had been introduced. Naturally, I made several loud references to the fact that I had a GIRLFRIEND waiting for me at home.

We (my GIRLFRIEND and I) met up with Mykel and Bruce the next night at a big show at a big, ugly club across the street from Wrigley Field. Mykel impressed hundreds of saucer-eyed youngsters just by virtue of his status and he drank for free the entire night. Bruce spent most of the evening receiving light whippings from a rich girl from Barrington who led her male companion around by a chain. After the gig, we adjourned to my GIRLFRIEND's apt. for beer and video taping. Bruce discussed his latest conquest (a famous person) and Mykel gabbed about his first time(s). Fun. I don't know if it will ever be released, but should the Teen Punks In Heat video extravaganza ever see the light of day, I will do my best to make sure it induces more than an enlightening conversation. Anyway, since beer and video cameras are about as exciting as it gets at my house, Mykel and Bruce took off to some fag club called Cairo. The last I heard, they were climbing into a vehicle with three sweaty, muscly punks. Hope they liked short ribs.

I finally finished school. I got straight A's too. Unfortunately I was turned down for membership in the Smart Punx Club because I attend a dinky community college, not the all-encompassing U.C. Berkeley (I see bullshit). The two most annoying things about school: A. Obnoxious jocks and cheerleaders fresh outta Colonel Klink Highschool who look as if they belong in the fashion section of Vogue and who will not shut the fuck up while I'm trying to learn. B. (night classes) Bored housewives who always end up dragging class on into the wee hours of the morning with their stupid questions and pointless pontificating; the kind of people who think Moby Dick is a book about a whale.

I am jobless once again. I was working at the school library. I was not, however, a librarian; I was merely a library aide. Although I'm sure I was the only male who ever worked there, and although I'm certain that 70% of the dopes who walked in while I was working thought I was a queer psycho, it was enjoyable nonetheless. No more interesting late night chats with Phyllis and Mary. No more discussions with Joyce about the ramifications of alphabetizing the reserve books (a flagrant middle finger to the respected Library Of Congress system). But there are other bridges to cross and burn. I am forever moving onward in my quest hold more jobs for shorter periods of time than any other living American.

I'm going on tour again. This time I'll get to see many places I've never visited like Montana and South Dakota. I'll also go back to Berkeley for the fourth summer in a row just as a reminder as to why I live in Chicago. While in Berkeley, I'll be commuting back and forth to San Francisco and Tim's house. See, next month all of us columnists get to write about what we like and what we don't like about MRR and as a bonus I get to write my lovely piece at MRR HQ. Naturally, Tim has realized the inevitable outcome of such a rash act and has prepared for it by announcing the release of two simultaneous issues (what he won't tell you about is the box of pink slips he ordered). Anyway, I don't wanna shoot my load too soon so I'm off. Have a great summer and I hope you get laid. And they say I'm not nice.

On self and ego.

I love to argue. I'd do it all day long if I could, and I know my desire to learn is tied in completely with my desire to know everything and to have every answer. (Hey, we've all got to have our goals, haven't we?)

While arguing last week, the term "self-centered" came into the conversation. I said that I believe that all people always act in their own self-interest at all times and are therefore "self-centered." The discussion turned to one of semantics, as the other party said that the term "self-centered" has a negative connotation and means someone who is exceptionally egotistically and introverted. I question this.

While I don't mean to attack or condemn the entire species (my way of casually starting a diatribe) and means this not in a negative way whatsoever, it seems perfectly obvious that people base their decisions on what they feel is "correct" or "right." At best, this is egocentric, at worst, snobbish and overly judgmental.

If I do research into Turkey, lets say, and find nasty things going on, maybe I'll be motivated by some inner principle to help out (write letters, write a column on it, fly there and join some revolutionary army, whatever), sure, it would be described that I would be acting in a "self-less" manner, putting the needs of others before my own. But is that the case? Certainly not. I've been following my own ego the whole way along. I looked into the area. I found what I perceived to be problems (based on my own system of values). I felt motivated by a sense of duty/responsibility/chivalry/fraternity/need to help others. I took the action(s) I felt necessary. Were other people being helped? Possibly. Was I helping myself? Sure. I was supplying myself with a purpose, applying what I believed to be a correct ideology to the matter.

Ego is merely self, and self seems to be of high importance in punk. Self-sufficiency doesn't mean shit if you haven't got a clue of what your self is, of who you are. You can't stand up for an ideal if you haven't got yourself mapped up well enough to know how you feel about it. A basic understanding of one's self is essential to form a fundamental base of which behavior and response are based.

While this is true, that every action you take can be considered to be undertaken to advance your own best interests, I'm not implying that people should be/are so self-

absorbed that they don't have a clue of what's going on around them or to take notice of other people. Far from it. Man is a social animal, and it's his/her nature to interact with others of his species. He/she cannot do this if his or her head is up their proverbial ass.

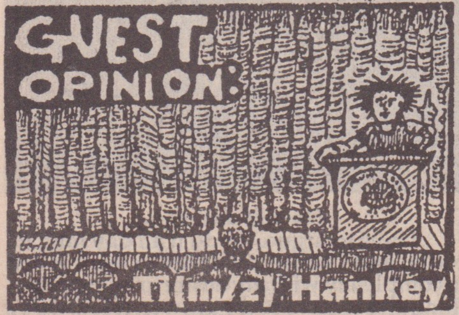
Hillel once said:

"If I am not for myself, who will be for me?

If I am only or myself, what type of man am I?

If not now, when?"

Dude. Rock + Roll.



When I started writing this column, I started writing a male's perspective on rape, forced sex and sexual abuse. It was only after I started trying to put down on to paper my feelings of frustration and anger that I realised how big and how complicated an issue it really was. I had written three pages and already scribbled out three times as much as I was happy with and had still only grazed the tip of the iceberg.

I was *inspired* to write the article after reading some of the most disturbing and backward lyrics I had read in a long time, the song being "Forced Entry" by a speed-metal band called Animosity. It was the first song I'd ever heard that glorifies rape and I was pretty amazed that anyone could be so fucking stupid. As well as the song, there were equally intelligent inner-sleeve remarks on their "thanx and blow job appreciation list", like "leave me to my dick-hole" and stuff like "intense phlegm and no thanks" to "girls who don't give head, girls who do but are not very good at it and they spit anyway then leave you to melt like a melting otter pop", and round it off justifying the song "Forced Entry" by saying "and of course all the tight-tease bitches who inspired the song 'Forced Entry'. We wish you could feel it, just once".

How can anyone try and validate forced sex of any kind? No woman <u>ever</u> deserves to be raped. There are no exceptions, and there are no excuses. There's nothing to be proud of in sexual harassment or rape. They are not cool. Surely sexual harassment is just a minor form of rape anyway? Like I said I soon became swamped in the complexity of the issue and decided to leave the article, for the time being anyway, even though it kept playing on my mind.

A couple of days later Tim Yo gave me a record to review by Guttermouth. On the EP was a song called "Just A Fuck", with lyrics like "most girls I know are so lame, red hot bods they're all the same, nothing between the ears, just lots of space - six cans of beer to fuck", "she's just a fuck" and the classic "girls in bars they make me sick, but I don't care if they suck my dick" and so on. I kept looking for some hint of irony or satire, thinking I'd missed the point but found none. So further inflamed, I decided to write my article but decided to make it *simpler* by concentrating on the increasing tide of sexism in this so-called alternative 'scene'. A different subject but not totally unrelated. The sad thing about the Guttermouth EP is that if it weren't for the lyrics it'd be a good record. Lyrics are an integral part of the music and in many ways, for me, just as important as the music itself. A lot of people make excuses for bands who sing *dubious* songs by saying "well I like the music and that's all that matters" or "I go to shows just to have fun & politics are boring". Which is fine, I agree, politics are generally boring and gigs should be fun. Also, who the fuck am I to say what music should be and how people should listen to it? But if the lyrics of the songs you listen to don't matter to you, then surely punk/HC becomes just another musical genre? And if all you are interested in is the right clothes to wear, a haircut and a new 'in-crowd' to belong to then we are definitely worlds apart. I got involved with the alternative music scene because I believed it was that: an alternative. More and more I've started to see that all the shit things I wanted to leave behind are here in some way or another.

So what do I do? Give up and go back to mainstream conformity? Or stick it out and work at making my (and many other people's) ideals a reality? Help create an alternative to all the hatred, bullshit, mistrust and conditioning that drowns us in the society we live in. I, for one, am sick of reading little boys' penis-fixated infantile cock-rock style lyrics on what are supposed to be alternative punk records. Do they really think they're challenging? (Oh yeh, they really get me thinking). You know, it's not like I haven't heard all this immature bragging before at school or something. If these lyrics appeal to you, why don't you go listen to Aerosmith or Guns'n'Roses or something equally thought provoking?

Overt sexism is pretty pathetic. Usually the people trying hardest to express their manlihood are the ones who have deep rooted insecurities about their masculinity, after being in an all-male school I have witnessed this a hundred times over. But the covert sexism that is inbred and pounded in to us from the moment we're born is a little more disturbing. Pre-designed roles and preplanned futures, sexism is equally destroying for both genders. Males cast into emotional straightjackets, while females start to learn all about how to be a good wife. From the beginning, strange double standards apply (most visible during our teen' years). An example: when men sleep around they're studs, when women do they're sluts.

To be a real man, men have to prove their worth by being the best at everything. Being able to dominate is seen as a positive trait. So it's hardly surprising that when coupled with such a materialistic society where we have to <u>own</u> everything, that things start to become even more worrying. To be a real man you have to be in control. Relationships get clouded by the whole 'dominate and own' syndrome. Women are just another object to be dominated and owned.

Women, to prove their worth, have to succeed in looking pretty, having the right figure, being nice and being able to hold onto your man. (Also being able to cook is more than just a basic survival necesity, don't forget girls the way to a guy's heart is through his stomach). These set standards of behaviour soon alienate.

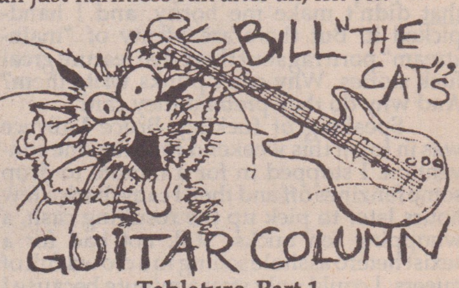
Things also start to become even more confusing and twisted when you take into account how much emphasis is placed on the importance of sex. Don't get me wrong, I think sex is totally natural and wonderful, etc, but somehow those perfect on-screen movie romances and their perfect love/sex scenes never seem to correspond to what really happens in the bedroom (or maybe that's just me). Sex is big business, everything from selling underwear to Budweiser to the latest sports car to even joining the army, via advertising and the media, women and the promise of getting laid are used as the carrot on the stick to the male ego. No wonder most men seem to walk around with permanent hard-ons and can only think with their cocks.

When you combine the whole lot, disturbing concoctions come about. These problems become further multiplied by the way we are brought up with only minimal respect for other human beings (as well as all living things and the environment). Communication, caring and honesty are rarely encouraged past a two dimensional level. We're led to believe that the stereotypes the media feeds us are real and that authority is justice. The world is a certain way and there is nothing you can do to change it, so you might as well just go with the flow. [*"Only dead fish swim with the stream"* - The Ex].

All the above is a massive over-simplification of the problem we're faced with but the end results are the same. People who see through the shallowness of the 'happy family-ever-after man & wife' myth or simply don't fit in become 'outcasts' and 'losers' in mainstream society's eyes. Punk, I think, mostly came from these sort of people, the people who were alienated and didn't fit in because they were seen as different, I know I did. I liked not haven't to play all their popularity 'games' and not having to prove myself to my peers. Through punk, in a way, I learned to believe in myself because I realised I was not alone. So when people within the 'scene' start to impose the Mr Stud Quarterback and Miss Pretty-Chearleader Teenprom sexist crap mentally on me it's kind of depressing, and is certainly not why I got involved in punk/hardcore.

It's obvious women are just as intelligent, interesting and capable of creating an alternative as men are. Anyone who thinks or says differently is ignorantly full of shit.

I'd like to close by saying it's sad to see the increase in machismo and sexism in the current 'scene' (maybe the growing metal influence has helped). There is no place for sexism of any sort in a real alternative. So think about it and if you still can't see through the stereotyped gender roles we're expected to play from cradle to grave, then I guess it's all just harmless fun after all, isn't it?



Tablature, Part 1

Okay, so here's the hard part: Explaining to you, without being there, to answer your questions, my method for writing down music. (A process which takes about an hour or an hour and a half when I give someone a private lesson.)

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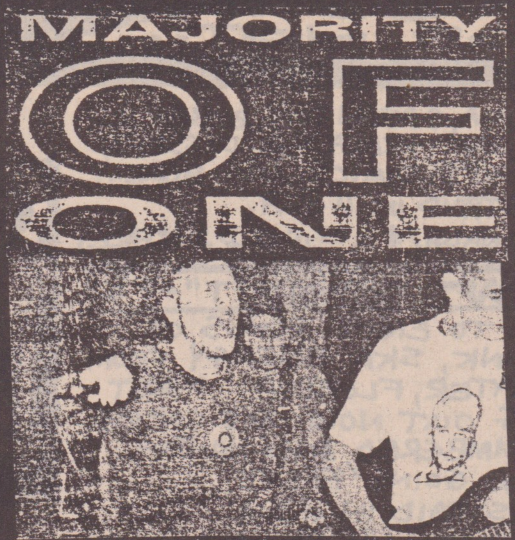

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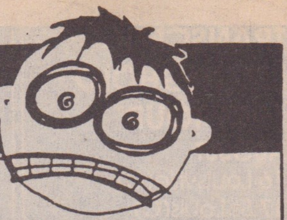

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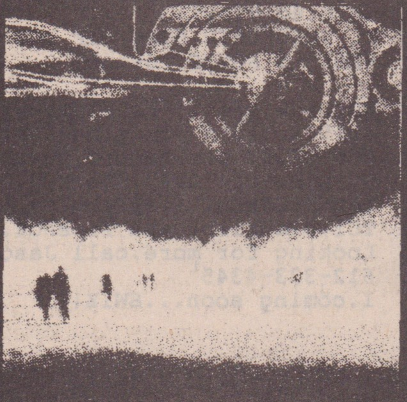

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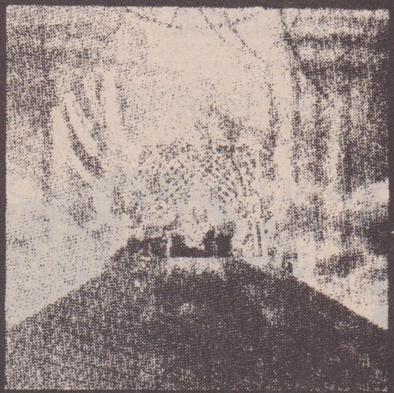


Metals latest members, following the greats like Metallica and Megadeth. (8 Tracks of Solid Steel).

WADES 3

YOU KNOW IT'S BAD FOR YOU

It' s a lot less complicated than standard classical music notation but will still take a bit of concentration on your part if you've never tried to read tablature before.

If you don't understand. it the first time, study it a bit more or try to get someone who's a bit more guitar-knowledgeable to help you out.

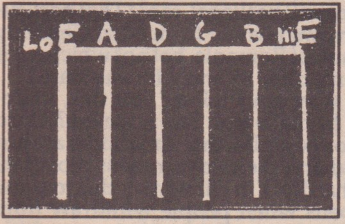
When I give examples of music to play, and you're trying to play it but something sounds wrong, the best thing might be to listen real closely to the record and try to match up the recorded version with what I have written down. If it still sounds wrong: l) Make sure your guitar is in tune. If you don't know how, have someone who knows tune it for you. (I'll cover tuning in another column.) 2) Be certain you're playing the correct fret and string. 3) Be sure that in fretting the note you aren't bending it out of tune.

My style of notation is a lot like other tablature types put with a few variations of my own.

Basically, tablature shows you which strings to play, which frets to put your fingers on and what to do when you get there.

Now some of the following might seem a bit boring to more experienced players but I want to make sure that the beginners can follow me.

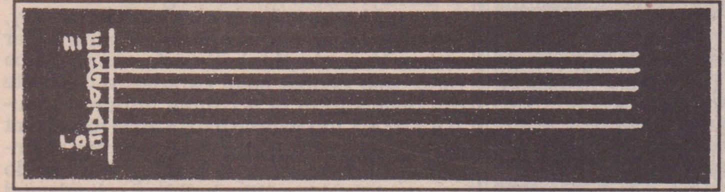
Your strings' names: The thickest, deepest sounding one is called "Low E" . The one next to it is "A". Then come "D", "G", and "B". Your highest, thinnest one is "High E".



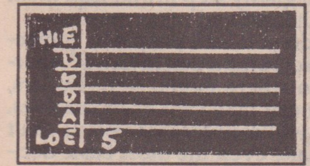
You can remember the sequence by making up a stupid/funny sentence like:
Every Asshole Does Good By Easter, or
Even Anarchists Don't Get Bombs Easily

Bass players have two less strings; no "B" or "High E". Therefore: Every Asshole Does Good.

My system of tablature uses plain old everyday music paper that you can find at any music store. There are five lines on this type of music paper and each space stands for a string; see below:

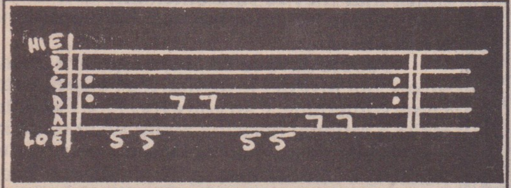


A number on a string space means press down the string on the fret that has that number and pick it once. Example:



This means play the 5th fret on your Lo E string (just once). Note: Use your finger and press down not directly on the fret but just behind it on the side closest to the tuning pegs.

Okay, here's a little single-note sequence you can practise from the Sex Pistols' "Pretty Vacant":

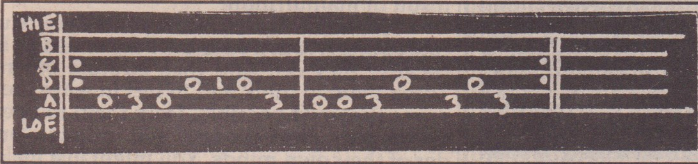


Explanation:
5th fret on Lo E string played twice
7th fret on D string played twice
5th fret on Lo E string played twice
7th fret on A string played twice

The two dots at the beginning and the end of this lick mean "repeat what you just played".

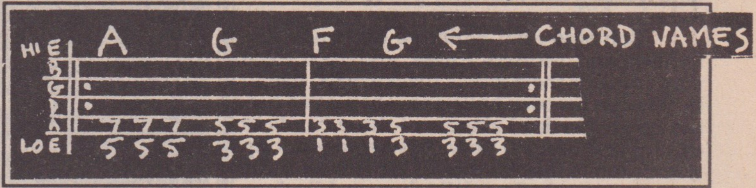
A zero on a string pace means play the string without pressing down on any fret. In other words, play the "open" string.

An example from the Dead Kennedys' "Too Drunk to Fuck":



Explanation:
open "A" string
3rd fret A "
open A string
open D string
1st fret D string
open D string
3rd fret A ", etc.

When a number on one string is directly below a number on another string it means you're gonna play them both at the same time. These are full, or partial chords. MDC's "John Wayne was a Nazi":



Okay, this is about where I usually end someones first lesson so this is where I'll stop this time.

In my next column I'll finish up my tablature explanation and present more difficult and involved musical examples.

Like most first lessons this one was more talk than playing but it's necessary for us to establish a method of communication and that takes a bit of blah blah blah on my part. Eventually it'll be lots more music and lots less talk.

Again, I'd like to encourage people to write me with ideas for songs or topics they'd like to see in this column.

Thanks to all who have written; it's really a boost to get such positive feedback!

Send mail to: Bill Collins c/o Contra Costa Alternative School/ 10 Irwin Way/ Orinda, CA 94563. Until next time, (Purina Cat) ciao!

I just got back from Seattle. It was the first time I'd ever been there, though I've been wanting to go there for a long time.

Mostly I was curious about the place, partly because it's so trendy with all the retro-scenesters, but also because sometimes it seems that everyone in California is moving there.

And sure enough, it was a lot like California was 20 years ago, when all the scenesters started moving here. Also, it still rains up there, which it used to do in California (at least here in the northern part) until the asshole corporations cut down all the trees, which caused the hills to heat up so that not as much moisture condensed out of the atmosphere when the ocean breezes came on shore which made the remaining vegetation shrivel up and the streams disappear which made the hills even hotter which pushed us even farther along the way toward turning this one-time paradise into a godforsaken desert occupied mainly by pollution-belching cars, AK-47-toting crack gangs, corporate looters, and one of the world's largest prison systems.

I don't suppose you're still wondering why everyone is moving to Seattle, are you?

But I don't think I will, at least not any time soon, because as beautiful and clean and pleasant as Seattle is, I don't think I could live in a place where the calendar appears to have gotten stuck at 1974. Now if you have long, long hair, preferably black or dyed that way, a black baseball cap worn backwards (Seattle police have standing orders to shoot to kill anyone seen on the streets with their baseball cap turned forwards), and dress all in black topped off with a motorcycle jacket decorated with pictures of dragons or other mythical creatures, then you should feel right at home in Seattle.

In other words, Seattle is Hesh City. Now if you're not from northern California (and Frisco/East Bay doesn't count as northern California anymore, if they ever did; they're more like the northern suburbs of Los Angeles), then you're probably not too up on the concept of hesh or heshers. But if you've ever been walking down the street and been called faggot or had things thrown at you by a bunch of late adolescent dimwits wearing Iron Maiden and Judas Priest T-shirts, you've had an encounter of the hesh kind.

There's even a band up in Arcata called 50-Foot Hesher, a pretty frightening concept if you think about it. But what I find equally frightening is that in 1991, heshers, who I thought I'd completely escaped from back in 1977 when I joined the punks, are more numerous than ever.

To be fair, most of the Seattle heshers didn't seem like the kind to beat people up even harass them. At least they didn't pick on me or my friend Sam (who is hell punk, with a bleached half-mohawk that makes him look like a baby Zippy the Pinhead). They didn't even look at us in fact; we might as well have been invisible.

But equally invisible was any sign of a real counterculture in Seattle. You had retro-hippies and retro-heshers, and now that I think of it, I think I spotted a couple of retro-punks. Turn on the radio, even the left end of the dial where the college stations are, and all you hear is a bunch of heavy metal shit. We headed north out of of town, on our way to Canada, and finally found something good on AM radio, a bible

thumper named Bob Larsen who's waging all-out war against satanic death metal bands (and making hell of money doing so, from the sounds of it).

Bob was total harshing on bands like Deicide and Morbid Angel, and he'd even play some of their music (backwards, natch) in between his own hollering. Then, even better, he got the lead singers of those bands to call up and explain how they were working with Satan to take control of the minds of the younger generation. Which was hilarious enough, but was nothing compared to when they started jabbering in helltalk in this real scratchy demon voice (if you've ever seen *The Exorcist*, you know what I mean). Bob had a field day; this "proved" that Satan was working through these poor deluded young men. So you'd better send more money, quick.

Sam and I were having a great old time laughing our fool heads off at this crap, but like so much laughing that people do, it was probably just to keep from crying. ("A joke is an epitaph on the death of feeling," said Nietzsche.) Because nearly everywhere we went in Washington and Oregon, things were backward or backwarder. American flags and yellow ribbons and "We Support Our Military Troops" stickers (hey, bozo, are there some other kind of troops beside military?) and idiot preachers and "I Heart Jesus" signs and pulp mills and nuclear power plants and ten thousand miles of mountains with all but a handful of trees hacked down as if they were some stupid suburban crabgrass lawn ("Dude, they gave all those mountains mohawks," was Sam's observation).

But not to worry, at least about all the missing trees. One lady called up a radio talk show to explain that there were enough uncut forests in her part of Oregon alone to go around the earth 38 times (that's 950,000 miles, or two round trips to the moon). Pretty neat trick to fit all those forests into her corner of Oregon, or are you going to suggest that she's another example of the wonders being worked every day by our American educational system?

Which got me thinking about Socrates (pronounced "So-krates," as my fellow admirers of that philosphical and historical epic *Bill and Ted's Excellent Adventure* will know). People who've been reading my stuff for a while might remember that I've spoken highly of Mr. Socrates in the past, and I still recommend that anyone wishing to consider him or her self educated should check out what he had to say (as written down by Plato, since old Socrates never actually got around to writing anything down himself - sort of like a lot of fanzine publishers I know).

You might also remember that Socrates got put to death by the citizens of Athens for corrupting the young and cultivating disrespect for the gods. And then of course promptly became one of the all-time heroes of western civilization, even though if he ever dared to turn up in twentieth century America, he'd promptly be tossed right back in the slammer for the rest of his life. Just like Jesus, the other big hero dude of our time.

(Oops, time out for some Jesus jokes, courtesy of some atheists who called into Evangelist Bob's show: Q: Why did it take Jesus three days to rise from the dead? A: He was waiting for his nails to dry. Q: How come Jesus doesn't eat M&Ms anymore? A: Because they fall through the holes in his hands.)

But I recently ran into a book that challenges the popular conception of Socrates as being the be-all and end-all of western philosophy. It's called *The Trial of Socrates*, by I.F. Stone. If you don't know who I.F. Stone was, you should. He was publishing his own zine decades before most of you were born. It was pretty much straight politics, harsh and truthful, the way no major media outlet would dare tell it. Late in life, he decided to teach himself Greek and check out this philosophy stuff. What he decided was that Socrates was way overrated, and even worse, that he was an enemy of democracy and of the common people.

See, according to Stone, people like Socrates cultivated a profound cynicism and jadedness among their followers, encouraging them to think along the lines of "Everything's all fucked up and hopeless and people are stupid anyway, so why try to do anything?" Oh, you didn't know Socrates was a punk?

One of Socrates' favorite tricks (and I'll admit, I've delved into this one a few times myself) was to prove that nothing could ever be known for certain ("All I know is that I don't know nothing," as Operation Ivy put it). Therefore anyone who claimed to know something was obviously an idiot. And Socrates was an idiot, too, as he admitted, but not as much of one, because he *knew* that he didn't know anything. That put him one step ahead of the people who thought they knew something.

The first time I read about Socrates telling that story I thought he was rad as all get out (the three hits of acid I was tripping on might have helped). But now, many years later, I find myself leaning more toward I.F. Stone's side. What's the logical conclusion, after all, of assuming that no one knows anything? Democracy, for example, the rule of the people by the people, seems like a pretty hopeless idea if you accept as a foregone conclusion that the people are all fools and idiots.

And yet that's exactly the assumption we're constantly encouraged to make, especially if we're part of some radder-than-thou subculture. In fact, I catch myself doing it all the time, and if you didn't, refer back to the beginning of this column. Yes, heshers, and rednecks, and even the drivers of 4X4 trucks decorated with little red, white and blue ~~swastikas~~ American flags are people too, and if we truly believe in democracy, then they have to have a say in it. Which is a pretty frightening prospect, and there, I'm doing it again.

It's the easiest thing in the world to assume that everyone around you is stupid. Just look at the mess the world is in, and since we know that smart people like you and me would never have screwed things up like that, it must be all those ignoramuses who watch TV all day and get brainwashed (to use the term loosely) by the government and the corporations. Now if you or me were running things...

Of course that was Plato and Socrates' kick. The country should be ruled by "those who know," "philosopher kings." The trouble with that idea is that, as Socrates amply proves, nobody knows anything. So, nobody should rule? Socrates is an anarchist? Not hardly; in fact his reason for submitting to his execution when he could have escaped was that he didn't want to undermine the authority of the state.

And Socrates, through his mouthpiece Plato, had a whole program for how the perfect government should be run. It was about as authoritarian as Iran or Nazi Germany (or what the United States is becoming). But that was all right, because it was for a good cause, and the people in charge would know best (even if, once again, they didn't know anything).

It's like anyone, anarchists, communists, born again straight edgers, who try to impose ideology on reality. Or as someone put it, when one attempts to pursue beauty through political means, the result is fascism. The beauty they were talking about is the beauty of order, of perfect function and harmony. And the political means are the usual ones: do this or we'll lock you up or shoot you.

Speaking of which, did you know that America, the land of the free, now has more people in prison than any other country in the world? And if the current trend continues, there won't be a problem with unemployment anymore because everyone will either be locked up or have a job as a guard? And that police now have the right, given them by the Reagan-Bush Supreme Court, to torture you into confessing to a crime? And also thanks to that Supreme Court, police can stop your car anytime and search it, or stop a bus or train and search the passengers and their luggage? And that doctors in Louisiana can now go to prison for ten years for performing abortions, and that if the same law is strictly enforced, birth control will be illegal, too? (That particular law borrows heavily from Nazi Germany and Communist Romania, both of which felt it was women's duty to breed for the state.)

And why am I telling you this, to depress you, to make you feel hopeless? Or to reinforce your opinion that Americans are just plain stupid and their government proves it?

Not hardly. I'm telling you this to show what happens when people withdraw from public life and go off into their own little worlds, whether they be the worlds of punk, philosophy, art, academia, or just making hell of money. America is turning into the Fourth Reich not because Americans want it that way, but because no one is offering them a better vision. You may think it's sick, and you'd be right, that people have parades to celebrate the incineration of a couple hundred thousand Iraqis. But people have a need to feel that they're part of something bigger than themselves, and if no one is leading them to do worthwhile things like building schools and houses and parks and livable cities, some demagogue will gladly step in and lead them into an orgy of hatred and mass murder.

But how do you lead people to democracy? Isn't that a contradiction in terms? Anarchists will tell you there should be no leaders, that the people can take care of themselves. Authoritarians will counter that people can't be trusted to make even the most basic decisions, that they're fundamentally evil sheep who need to be constantly led. Both positions are idiotic.

People have to be able to govern themselves, but in order to do that they also have to know something. Can you expect Joe Public to make a rational decision about what to do in the Middle East when he doesn't even know where the Middle East is, let alone who lives there? Can someone who has lived in mansions all her life and never gone hungry except when she was on a diet decide whether inner city children need school lunch programs so they won't grow up with brain damage as a result of malnutrition?

In other words, educate yourselves, educate yourselves as if your lives depended on it, because they do. And then educate others. Teach them to think and to feel in ways they never dreamed possible. Help them to open up the boundless capacity and infinite wonder of their own minds. You might just make it possible for freedom to flourish again, or at least to stop America from turning into a giant slave labor camp. You might even make it possible for life on earth to continue for a few more centuries.

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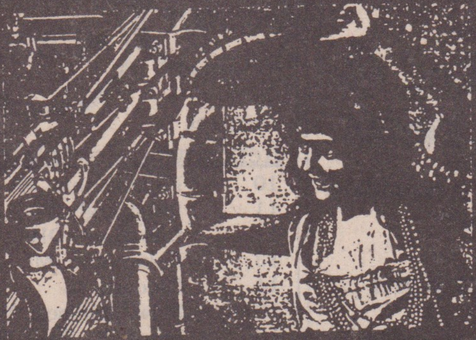

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By Thomas Koch

Do you remember...no, but that's your problem...here we go, part 2 and today once more, a bunch of Punk records from the land of the Kindergarten and Luftwaffe.

Let's start with the BLITZKRIEG "Ohne Zukunft" 7" (="Without Future," this band was from Hannover and is not to confused with the UK/US/Kuwait & New Guinea ones). Raw and snotty street Punk with a female singer and believe me, very tough stuff for 1981. (No Nordstadt Rec., 1981, 1000 copies, 9 tracks, a part of the edition has a fanzine with the lyrics and a statement).

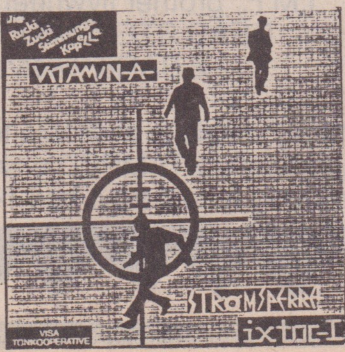
Next one, HASS (=Hate) and their first 7" (1981, 1500 copies, 1000 with a black cover, 500 with a red cover), a band from Marl (later in the 80's, this town became one of the Skate-hardcore centers in Germany), 4 catchy tunes from the days when Punk-Rock was <u>the</u> thing, anyway, these days are gone, but this one really rocks. 3 of the 4 tracks are on the first album, too. (Unfortunately, not the best track, so all you crazy record collectors need it - ha, ha). The band was reunited in the late 80's and they're still around.

Let's continue with the DAILY TERROR - "Bundeswehr" 7" (no Fun, 1981, 1000 copies). It's their first 7" and I would describe it as 100% Punk-Rock, ya know, the sort of stuff that makes you deaf. But what about records from the capitol of the Reich, Berlin... here. I'll start with the "KZ36II" Compilation album, definitely the German "Flex Your Head". 9 Berlin bands (most of them young Hardcore bands) with 29 songs, an angry outcry from the urban jungle. (1981, 1500 (?) copies). There was a first "KZ36" compilation, too, but this one is not so great. If you like the old DC-sound you'll love this.

Another compilation, called "Visa-Tonkooperative", 4 bands, who are on the "KZ36II", too, put out this album by themselves in '82 (500 copies). Excellent and intelligent, not full-power Pogo-Punk, there's a progression in the sound of the bands when you compare it to the "KZ36II" compilation, self-produced and distributed. I think this had much more to do with the attitudes of Punk than certain English "Punk" bands, which wasted a lot of time before the mirror in order to spike their hair.

Now to the IXTOC-1 "Gut ist wer modern ist " mini-Lp (1982, Neue Kaltur Rec., 1000 copies), 6 songs, the 2 song on the A-side are a little bit wimpy, but, nevertheless, good. On the flip are 4 really Punk detonations, grandiose Hardcore pop punk, this record is a little lost in history, but for me, it was the best German record in 1982.

The little view about Berlin bands would be incomplete if I didn't mention the BETON COMBO, besides an album and a mini-LP, the band put out a 7" called "Sound ltd." (1983, 1000 or 1500 copies, I've seen black and pink covers), a capital mixture between German Pogo-Punk & US-influenced Hardcore.



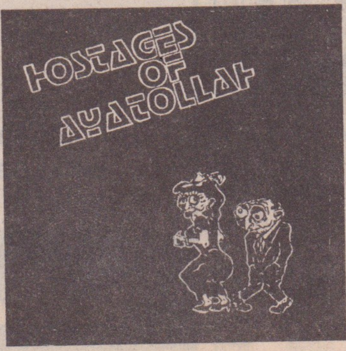
Now we'll leave Berlin and we're going down south, HARNROHRER was a band from Freiburg/B. and their good singalong Punk 7" out (Vinyll Boogie, 1981, 1000 copies).

Now to one of the "prettiest" cities here in Germany, Leverhusen, and a popular band from there, OHL, one of the most controversial bands in the Reich, there were rumors that they were conservatives or fascists, but that's nonsense. (Well, I think I can write that they never were a peace & anarchy band!) Besides 4 albums, they put out the "October Revolution" 12" Ep, and on this record from 1983 they agitated <u>only</u> against the Pinkas/Russians/East bloc/Warsaw Pact/Communist-crimes/the so-called peace movement, etc. 8 well-produced Hardcore blasts with a good singer. The story of the cover is interesting, the band would have the German national flag on the cover (no, not the iron cross, but black-red-gold), but the cover of the first pressing (500 copies) didn't come up the desire of the band, so the following pressings had a different cover, which shows the dead presidents of Soviet Russia. (Attention, the record is on the German label Rock-O-Rama, this label put out only worse right-wing crap nowadays, so refuse it!)

I may not forget the two 7", one's called "Schneller Lauter Harten" (="Faster, Louder, more rough", AGR, 1984, 1000 copies) and the other "Menschenjagd" (="Manhunt", AGR, 1984, 1000 copies) by the TARGETS from Hamburg, both records include very recommendable Punk stuff with Hardcore influences.

Besides these ones, I have to recommend the "Keine Experimente Vol.2" compilation (Weird System, 1984). The important and best sampler of the second and third generation of German Punk bands, 9 bands, 18 songs, the first 1000 copies in pink vinyl. Lots of variety in the music: Hardcore Thrash 'til traditional sing-a-long Punk-Rock, but never boring. Musically, besides the "Soundtracks Zum Untergang Vol.1" the best German compilation in my eyes.

I'll end this panorama with two German records that were the first dawn in the twilight of Punk-Rock here, at first to INFERNO from Augsburg and their first album "Tod & Wahnsinn" (="Death & Insanity", Mulleimer Rec., 1983, 1000 (?) copies and it has a Pushead cover, re-released in 1990(?)), which was very influenced by the younger generation of American hardcore bands, 21 thrash attacks with an intensity that I'd never heard before from a German band. The other important record is the HOSTAGES OF AYATOLLAH 7" (1984, 1500 copies, 500 copies at a time in black, green, and red covers). 5 great Hardcore assaults, the first German 7" with a Hardcore attitude. This was the beginning of a new era.



Of course, there are tons of other recommendable German bands and records, but perhaps, in the near future you'll find here in the Scumpit a few recommendations about German Hardcore only.

Thanx for reading and when anyone out there is interested in this stuff or someone has questions, contact me. (Don't forgot an IRC, 'cause I'm not fucking rich).

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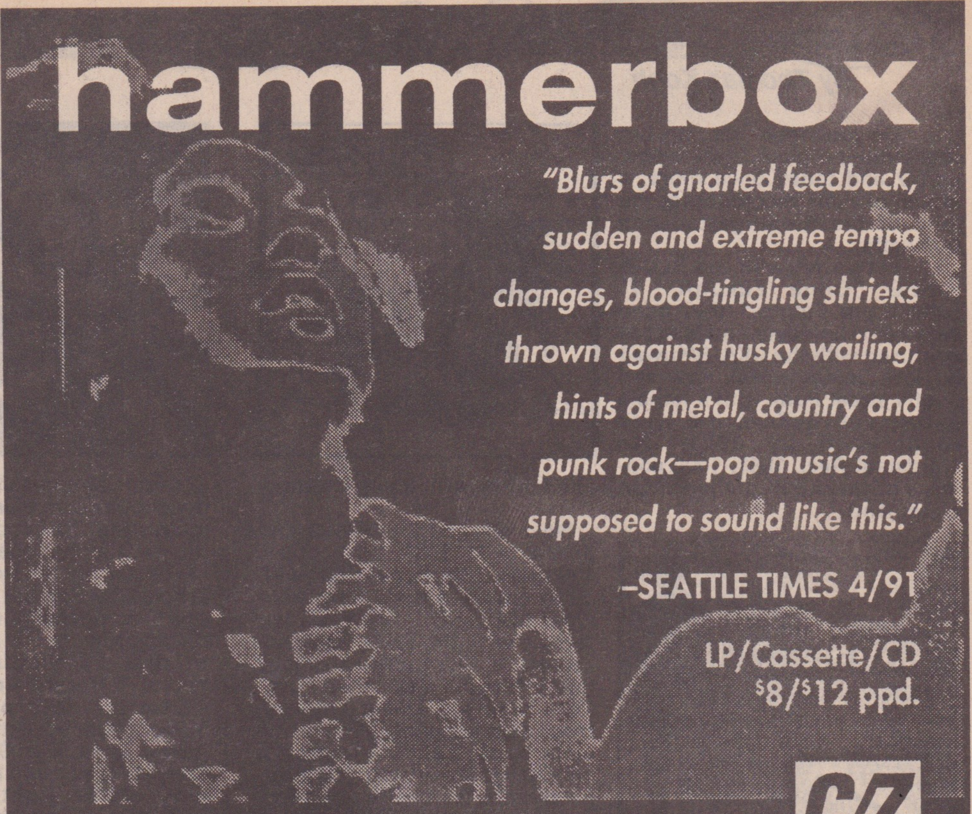

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New World Order

Arranged By Dave Stevenson

While the self-appointed spokespeople for the formal left in this country were trumpeting the success of the movement to oppose the war in the Middle East, some of us were just plain pissed off. For while the war did provide an opportunity for incredible organizing and resistance, it also demonstrated the poverty in the vision of the mainstream left, and its unwillingness to take a principled stand in favor of radical egalitarianism. The forces that resisted the war in Iraq will be the subject of the last two New World Order columns that deal explicitly with the war. Part one of this series will look at the failure of the formal protest movement to raise the most important issues offered by the war, and also at its inability to adopt tactics that would empower the mass of people. For those who participated in these protests, their shortcomings were obvious: a misguided commitment to pacifism, an unwillingness to draw deeper conclusions about our society from the war, protests that catered to the media, and an insidious replication of inequality within the confines of the movement itself. The goal of this column will be not only to expose these shortcomings, but to try to offer a sense of why they arose. Next month, in part two, I'll look at a vision of more successful resistance with some examples gleaned from our experiences in San Francisco.

The left in this country seems opposed eers, to rattle their chains "like civilized people" rather than risk breaking them. Marchers were told to stay on the sidewalk and behave for the media; spontaneous, creative opposition was discouraged. And for those who had a different vision, there were "peace monitors" to keep everybody in line. The result: law-abiding, bland, lowest-common denominator.

You will not hear me advocate violence for its own sake. The crucial point is that any action, violent or non-violent, that is primarily symbolic, that does not let people take control over their own lives, only throws them back in front of the TV (or something equally vicarious). And make no mistake: these marches were purely symbolic displays of bodies for the benefit of the media as evidenced by the pathetic squabbles that erupted between police and organizers over the actual turnout for the "big events." This debate over statistics demonstrates just how distant these people were from the real issues.

Few people seemingly recognized the significance of this victory for the status quo: More confrontational resistance was so severely marginalized that acceptable protest was defined - sometimes by the force of the police baton - as only those actions which were symbolic, timid and ineffective. The weeks of protest in San Francisco witnessed "protesters" defending army recruiting stations, putting out fires, and itself. The police could not have been more pleased. Commenting on the marches, SFPD dullard Sgt Crenshaw whined: "Last week there were a lot of anarchist and revolutionary types. This week people are just into peaceful protest. It's the way it should have been from the beginning."

One reason for the passivity of anti-war demonstrations is the attitude of formal movements that they must rely on the media in order to make themselves relevant. The media can perhaps be a tool for activists, but we should be clear on what to expect: they will not tell our story; they will cover celebrities instead of issues, events instead of ideas, factions instead of movements. Leaders of the formal left did things that became "newsworthy" only by adhering to rules that are deeply embedded in journalism: media conceptions of what a "story" is, what a "protest" is, what a "movement" is. These processed images become the movement for consumers of media.

Liberal intoxication with the media, whether out of a planned strategy or a simple desire to see their own white faces on TV, generates symbolic protests for the benefit of newscasters instead of more concrete but less photogenic actions. The big marches were media spectacles; arrests have become the statistical certifier of "newsworthiness" At the San Francisco Federal Building protests, people actually signed up in advance to be arrested for the sole purpose of being counted in the media

War Number One

to doing anything that might bring it into direct confrontation with the State. Nowhere was this more obvious than during the huge peace marches of January 19 and 26. These protests were managed and contained; the atmosphere was more akin to a county fair than a resistance effort. Movement leaders essentially called on demonstrators to fall in line behind the slogan- upholding the authority of the police. This pacifism was typically defended by a "higher consciousness" which manifests itself in a self-righteous puritanism, forbidding anger and spontaneity. It is founded on a slavish devotion to icons such as classist, statist, misogynist Gandhi; it creates a colorless mass of wannabe martyrs who fear "unruly" life energy more than death tallies that would later emerge. This incestuous collusion between movement and media conspires to define protest in ways that avoid autonomous spontaneous actions which might confront oppressive individuals and institutions.

Reliance on the media has another pernicious effect: it reinforces hierarchy in the movement. The media seems incapable

THE WAR

A DANCE

AT HOME

OF SHEEP

PART ONE

of digesting the idea of a group in which each member has decision-making power. Media spokespeople seek out leaders, or create movement personalities when obvious leaders don't exist. Groups that go out of their way to seek media attention are forced to adopt this structure which sets an elite portion of the membership apart from the rest in a very divisive way.

Those who were willing to look saw the gulf war as a crisis with deep roots in our political and economic system; it was not an isolated issue. Some saw anti-war protests as an opportunity to draw these deeper connections between war and elite domination of politics, authoritarian police control and corporate greed. It was clear that even when this war ended, there would be no real peace until the war against workers that is wage labor, and the war against the population that is "politics" and capitalism were also confronted. It should have been obvious that a meaningful peace movement would seek to create a system that would at least ensure against future intervention. But this one didn't.

The slogans of the peace movement were telling in this regard. "Bring Our Troops Home Now!" ("our" troops??) Protesters reduced the war to a single, easily digested issue: the military is OK, just not *this* war. In this way the peace movement underscored the patriotic lies of the mainstream, framing their opposition in terms of an alternative national interest: "Peace is Patriotic!" What we needed were slogans that underscored the reasons behind the war and emphasized who would win and who would lose. Anyone really interested in peace should reject patriotism and understand that this country is founded on oppression and exploitation.

Another connection totally missed by the anti-war movement was the one between militarism and the war profiteers (see last month's column) Movement leaders consistently avoided the San Francisco financial district - one real cause of war. Instead our volvo-driving mentors adopted the slogan "Money for Jobs!!" The bosses must have jumped for joy: a left movement actually requesting wage slavery. Many peace leaders undoubtedly have a vested interest in this more subtle oppression: how many of them are landlords or bosses? (however "cool") How much money would they lose to an egalitarian revolution? Too much apparently for the issue to even make it onto the agenda.

The formal peace movement was tied to "business as usual" in other ways as well. Most national organizations are committed to coalition work whose downside is that it precludes positions that might offend coalition members, especially rich ones. The result during the gulf protests was the practice of a form of lowest-common-denominator politics that prevented any real discussion of meaningful issues like Palestine which would endanger the support of rich Israelis. By and large, formal organizations are tied to fund-raising which either offers a disproportionate influence to wealthy backers, or turns the group's outreach into obsessive fund-raising (witness the missionary-style zombies of the RCP who pursue paper sales with near-religious fervor)

The bottom line, and the real point I'm trying to make, is that the anti-war protest movement replicated the inequalities we deal with everyday. The formal left is dominated by single-issue, careerist professionals who stifle change through bureaucracy and petty status struggles, all too often masquerading as "professionalism." These traits are complemented by static conceptions of how an organization should be organized which take hierarchy and authority for granted. These groups suck energy from motivated participants, funneling them into the tedium of drumming up votes for "progressive" politicians who will invariably sell them out, or collecting signatures for legislation that won't be enforced, even if passed.

More importantly, the structure of the protests reinforced the powerlessness of the mass of people, effectively mirroring the way authority works in our daily lives. During marches, the throng obediently followed the megaphone-toting "facilitator" who imposed their own route and agenda; self-appointed monitors ensured that everyone stayed in line; and hundreds of thousands gathered to vicariously participate in entertainment from peace celebrities. Protest was also commodified: demonstrators were implored to express their rage through buying T-shirts, posters and newspapers. Lines of authority, hierarchy, and profit-making were thus maintained without any recognition of the ways in which these forces were responsible for the Gulf conflict: the order-obeying army private would have felt right at home. The message of these protests was clear: tell them you're angry, (in the meekest of terms) then go home and watch TV.

The government demonstrated during the war with Iraq that it had learned the lessons of Vietnam. The peace movement clearly has not. It is a movement that seems unable to honestly come to terms with the history and social reality of this country. These are contradictions that must be confronted if we are ever to effectively confront the real enemies of equality and social justice.

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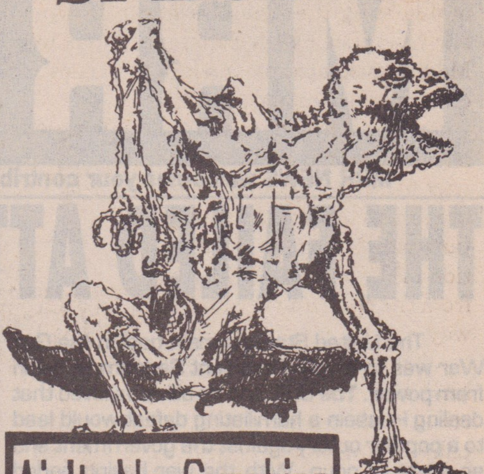

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THE FAILED ATTEMPT AT TOPPLING HUSSEIN

By Joel Wing

The United States's main goal in the Gulf War was to topple President Saddam Hussein from power. The U.S. and its allies believed that dealing Hussein a humiliating defeat would lead to a popular outcry against the government and an eventual coup. With the war having ended and the rebellion within Iraq crushed, however, Saddam Hussein still holds power. This failed American attempt has left Iraq devastated and millions of people displaced. Rather than overthrowing President Hussein, the U.S.'s effort appears to have left the Iraqi leader more secure now than ever before.

President Bush's first response to Iraq's invasion of Kuwait was to order the overthrow of President Saddam Hussein. Within four days of the Iraqi invasion, President Bush signed a national security directive authorizing covert operations to foment discontent in the military and support resistance groups inside and outside of Iraq. The U.S. also initiated a plan to strangle the Iraqi economy. The U.S. began this effort by spearheading international sanctions against Iraq in the United Nations which effectively cut off the majority of Iraq's trade by land, air and sea. The CIA, with the help of Britain, Saudi Arabia, Egypt, Jordan and Syria, also initiated contacts with the Iraqi opposition. Links were forged with the London-based Umma, or Nation, Party, a Western oriented Iraqi exile group of liberal ex-generals, businessmen and intellectuals, the Syrian-created National Iraqi Joint Action Committee, which consisted of 17 Iraqi opposition groups, the Independent Nationalists led by Major General Hassan al-Naqib, a former Iraqi deputy chief of staff who fled Baghdad in 1979 after clashing with President Hussein, and dissidents within the Iraqi army. The U.S., Saudi Arabia and Turkey also began sending supplies to the Kurds in northern Iraq who had been fighting against the Baghdad government for years to create an independent Kurdish state. The U.S. believed that the combination of a rapid decline in living standards due to sanctions and a covertly inspired popular outcry against the government would lead to a military coup. (Jack Anderson, "Is Hussein assassination possible?" *Oakland Tribune*, 8/26/90; AP, "CIA Reportedly Got OK to Help Iraqi Rebels," *S.F. Chronicle*, 4/4/91; Steven Budiansky, Louise Lief, Bruce B. Auster, Kenneth T. Walsh, Richard Z. Chesnoff, David Makovsky, Carla Anne Robbins, Jihan el-Tahri and Gordon Robinson, "The real target?" *U.S. News & World Report*, 2/18/91; Glenn Frankel, "Iraq's Opposition: The Few, the Proud, the Lonely," *Washington Post National Weekly Edition*, 9/3-9/90; David Hoffman and Dan Balz, "Bush vows invasion to be reversed," *Oakland Tribune*, 8/6/90; Edward Epstein, "Who'll Come After Saddam?" *S.F. Chronicle*, 9/13/90; Gary Lakes, "Behind the Battle for Power in Iraq - Who's Who," *S.F. Chronicle*, 3/7/91; Alexander MacLeod, "Iraqi Opposition in Exile Works for Removal of Saddam," *Christian Science Monitor*, 2/15/91; Laurie Mylroie, "Led Astray by the Saudis in Iraq," *Wall St. Journal*, 4/10/91; *Newsweek*, "Saudi Help for the CIA," 9/10/90; Steven V. Roberts, Kenneth T. Walsh, Louise Lief, Douglas Stanglin, Jim Impoco, Carla Anne Robbins, David Makovsky, Richard Z. Chesnoff, Jeff Trimble and David Lawday, "George Bush, diplomat," *U.S. News & World Report*, 9/10/90; John Rossant, Stanley Reed, Thomas Goltz, Doug Harbrecht and Bill Javetski, "The Vise Tightens On Iraq," *Business Week*, 8/27/90; Michael Wines, "Kurds Were Counting On U.S. Help," *S.F. Chronicle*, 4/6/91)

Within four days of the invasion, Bush ordered Hussein to be overthrown

After three months, however, President Bush decided that sanctions and covert operations were not enough to bring down the Iraqi government. Instead, Bush turned to war as his next option. The U.S. now looked towards the destruction of the Iraqi Republican Guard and a humiliating military defeat as the way to provoke a coup against Hussein. On January 16, 1991, the U.S. launched its devastating one month-long air assault upon Iraq and Kuwait, followed by a swift ground attack which thoroughly destroyed the Iraqi army. The chaos caused by the swift demise of the Iraqi military, along with the harsh conditions within Iraq due to the sanctions and bombing, lead to a popular revolt of Kurds and Shiites against the government. At the beginning of March 1991, thousands of Kurds in the north and Shiites in the south of Iraq took up arms against Baghdad and hastily seized several key cities in the country. The American war effort thus proved successful in defeating Iraq and creating the anti-Hussein atmosphere the U.S. had been looking for. (Thomas L. Friedman, "The Rout Bush Wants," *N.Y. Times*, 2/27/91; Lakes, *S.F. Chronicle*, 3/7/91; Mylroie, *Wall St. Journal*, 4/10/91; Andrew Rosenthal, "Aides Discuss Pressing For Hussein's Removal," *N.Y. Times*, 2/25/91)

The U.S and its allies next moved to encourage the revolt by several covert and tacit means. First, the CIA and Saudi Arabia set up a secret radio station, the Voice of Free Iraq, which broadcasted calls for a revolt against Baghdad. Saudi Arabia, Britain, Egypt, and Syria also began organizing the Iraqi opposition in an attempt to coordinate their efforts inside the country, and began collecting possible future leaders to take power if Saddam Hussein were deposed. Iran also joined the fray as it called upon President Hussein to step down and sent weapons, supplies, and allegedly ground troops into southern Iraq to aid the Shiite revolt which were led by groups based in Tehran. The U.S. also gave tacit support to the rebellion by warning President Hussein not to use aircraft, helicopters or chemical weapons against the rebels. Within days of the beginning of the rebellion, U.S. government officials began speculating that a coup against President Hussein would take place before the end of 1991. (Jack Anderson, "Iranians aiding Iraqi resistance," *Oakland Tribune*, 4/22/91; AP, *S.F. Chronicle*, 4/4/91; Lisa Beyer, "Wanted: a Strong Leader for a Broken Land (Not You, Saddam)," *Time*, 3/25/91; Jonathan Broder, "U.S. policy on Iraqi chaos: Cold, hard - and wistful," *S.F. Examiner*, 3/31/91; Allan Cowell, "Iranian Leader Calls on Saddam to Step Down," *S.F. Chronicle*, 3/9/91; Edward Epstein, "Turning POWs Into an Army," *S.F. Chronicle*, 4/11/91; Youssef M. Ibrahim, "Two Foes of Hussein Say Opposition Is Weak," *N.Y. Times*, 3/5/91, "Iran Organizing Hussein's Foes, Arab and Foreign Diplomats Say," *N.Y. Times*, 3/20/91; Lakes, *S.F. Chronicle*, 3/7/91; Mylroie, *Wall St. Journal*, 4/10/91; Andrew Rosenthal, "Bush Says Saddam is Violating Cease-Fire In Attacks on Rebels," *S.F. Chronicle*, 3/14/91, "U.S. Expecting Hussein To Be Out by Year's End," *N.Y. Times*, 3/18/91; *Sacramento Bee*, "Stern U.S. warning to Iraq: Don't fly combat planes," 3/13/91; Elaine Sciolino, "Saudis Gather OUsted Iraqi Officials," *N.Y. Times*, 2/22/91, "Kurds Alone Viewed as Unlikely to Oust Hussein," *N.Y. Times*, 3/20/91, "Radio Tied to U.S. urges Iraqi Revolt," *N.Y. Times*, 4/16/91; *S.F. Chronicle*, "Iraqi Troops Reportedly Unable to

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HUSSEIN

From Page 1 Col 3

Quell Unrest," 3/13/91; Patrick E. Tyler, "Stirring the Iraqi Pot," *N.Y. Times*, 3/21/91; Wines, *S.F. Chronicle*, 4/6/91)

As fighting in Iraq intensified and spread throughout the rest of the country, the U.S., Saudi Arabia and Syria began to have second thoughts on supporting the rebellion. Saudi Arabia was afraid that the revolts and crushed them. (Lisa Beyer, "Seeds of Destruction," *Time*, 3/18/91, 3/25/91; Broder, *S.F. Examiner*, 3/31/91; Allan Cowell, "Kurds Assert Few Outside Iraq Wanted Them To Win," *N.y. Times*, 4/11/91; Mylroie, *Wall St. Journal*, 4/10/91; Leo Rennert, "Iraq rebellions aided Saddam, U.S. says," *Sacramento Bee*, 4/12/91; Rosenthal, *N.Y. Times*, 3/18/91; Sciolino, *N.Y. Times*, 2/22/91; Patrick E. Tyler, "Iraq: Domestic and Diplomatic Concern,"

• A Humiliating Defeat

• And Popular Uprising

Failed to Provoke the Hoped for Coup

Shiite revolts in the south would lead to the creating of a radical, Islamic fundamentalist government loyal to Iran, Saudi Arabia's arch rival. The U.S. and its allies were also not happy with the possibility of the creation of an independent Kurdish state in Iraq, since there were Kurds in Turkey, Iran and Syria who might wish to rebel against their governments and join the Iraqi Kurds. The U.S. and its allies thus began to see a rebel victory as leading to the possible breakup of Iraq among warring factions. These concerns, along with President Bush's strong desire to bring home American troops as soon as possible, ruled out the U.S. getting overtly involved in the Iraqi unrest. Unhappy with the turn of events, President Bush decided that the revolts in Iraq were too dangerous to attempt to control and that the hoped for coup was not to materialize. The U.S. withdrew its limited support for the Iraqi rebellion and stood by as President Hussein turned his remaining army upon the *N.Y. Times*, 3/15/91; Frank Viviano, "Why Arabs Resist A Nation for Kurds," *S.F. Chronicle*, 4/12/91)

The U.S.'s plan to overthrow President Saddam Hussein failed. A devastating war, economic sanctions and widespread rebellion within Iraq failed to unseat Hussein from power. In the end, the revolts only strengthened Baghdad's grip as the Iraqi army and the Baath Party rallied around their president in order to forestall the threat of the country being split apart. With this support, President Hussein was able to destroy the Kurdish and Shiite opposition and put down the revolts. Left without any internal allies, the U.S. still holds onto economic sanctions as a means to influence the political future of Iraq. The U.S. might have achieved a military victory against Iraq, but the ultimate political goal of toppling Saddam Hussein failed. Today, Saddam Hussein still holds power in Baghdad with no foreseeable end to his reign. (Al Kamen and Ann Devroy, "Saddam's grip on Iraq Looks Firmer Than Ever," *S.F. Chronicle*, 4/20/91; Doyle McManus and Norman Kempster, "U.S. Hopes to Provoke Coup," *.S.F. Chronicle*, 2/27/91; Rennert, *Sacramento Bee*, 4/12/91; Rosenthal, *N.Y. Times*, 3/18/91; Gerald F. Seib, "Bush Is Returning To Previous Policy of Iraq Sanctions," *Wall St. Journal*, 4/22/91)

Obstructing Peace In Cambodia

Khmer Rouge's Stalling In Peace Process

As the warring factions in Cambodia once again meet in Thailand for peace talks, the following piece by Ben Kiernan, noted Cambodia scholar, is of interest as to how the Khmer Rouge enter these discussions.

In early 1990 Roger Normand, fieldwork editor of the *Harvard Human Rights Journal*, obtained the contents of some of Pol Pot's confidential speeches, made in 1988 and recorded in briefing notes taken by Khmer Rouge commanders who later defected. These speeches show a conscious use of the veto the West has given Pol Pot over the Cambodian negotiation process, through its push for a unanimous "comprehensive settlement." (See Roger Normand and Ben Kiernan, "Khmer Rouge Poised to Gain from U.S. Policy," letter to the *New York Times*, August 6, 1990, p.A12; and Ben Kiernan, "U.S. Policy Turn on Cambodia Is Incomplete," and "Medieval Master of the Killing Fields," London *Guardian*, July 23 and 30, 1990.)

In 1988, Pol Pot had secretly unveiled plans to "delay elections" until his forces "control all the country," when his officials "will lead the balloting work." In this secret briefing to Pol Pot's commanders, Khieu Samphan, his delegate to the negotiations, added, "The outside world keeps demanding a political end to the war in Kampuchea. I could end the war now if I wanted, because *the outside world is waiting for me*, but I am buying time to give you comrades the opportunity to carry out all the tasks. . . . If it doesn't end politically, and ends militarily, that's good for us." Here Pol Pot interrupted, saying that "to end the war politically" would make his movement "fade away": "We must prevent that from happening." The Khmer Rouge defectors quote Pol Pot as saying that in the event of a settlement, "Our troops will remain in the jungle for self-defense."

In other words, the Khmer Rouge, a force with a genocidal record, has been playing the international community for suckers for several years.

Future of Castro?

Reports of His Eminent Demise Exaggerated

Predictions of the imminent demise of Fidel Castro's government are not "based on anything more than wishful thinking," says an American diplomat with long experience dealing with Cuba.

The forecasts, which have appeared more frequently as Communist governments collapsed in Europe, build on the fact that Castro's 32-year-old government is in trouble but ignore that it is a "tremendously popular nationalist revolution," says Wayne Smith, who headed the U.S. interests section in Havana in the early 1980s.

But Smith contends that Cuba's deep economic woes will force change. "I think Cuba will move to make economic adjustments. Moving to open up the political system will be more difficult. Castro is no democrat; he is authoritarian to the core."

Smith says Cuba could eventually become a social democracy - but not until Castro leaves power. he figures that Castro, now 64, may hang on for another seven to nine years. "If he digs in his heels and tries to hold to a rigid economy and a command political system, he could be in trouble over time," adds Smith, who teaches at the Johns Hopkins University School of Advanced International Studies in Washington.

Fidel Castro

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CIA's Secret Gladio Program

While investigating a 1972 terrorist incident in which three policemen were killed by the neo-facist Vincenzo Vinciguerra, Italian magistrate Felice Casson discovered the explosives used in the attack came from one of 139 secret weapons depots of a secret army organized under the code name Operation Gladio. Casson found upon further inquiry that Gladio was a covert, illegal but parallel structure of authority, linked to a foreign intelligence agency (the CIA), the Mafia, the right-wing masonic lodge P-2, and Italian intelligence, and had been involved in many suspicious activities.

Gladio was supposedly established to cope with a Russian invasion

Casson's disclosures created a furor and political crisis in Italy, which spread throughout Europe. In Italy, the crisis came about because both the President of Italy, Francesco Cossiga, and Prime Minister Giulio Andreotti, had been involved in the Gladio organization and cover-up. Cossiga had been in the Defense Ministry in 1956, when a secret agreement was made between the CIA and the Italian secret service agency SIFAR, that spelled out the nature of Gladio and the relations between the two organizations and countries. He was Minister of Interior during the years of two attempted coups (1964 and 1970), of extensive right-wing terrorism, and Aldo Moro's kidnaping and murder (1978). Investigating Magistrate Casson and many others regarded the agreement with the CIA and secret funding of the covert Gladio forces as a blatant violation of the Italian constitution and surrender of national sovereignty. The link to terrorism was even more sinister. Cossiga, however, replied that he was "proud" to have been associated with Gladio, which helped "save the West."

Andreotti had also been Prime Minister at the time of the Moro murder. A State Prosecutor investigating a right-wing coup plot had asked him then about a secret organization alleged to exist within the secret services. Andreotti answered that "I solemnly swear" that no such organization exists. In 1990 Andreotti acknowledged that this had been a bald lie.

It turned out, also, that Gladio's paramilitary network extended throughout Europe, to Austria, Belgium, Denmark, France, Greece, Luxembourg, the Netherlands, Norway, Sweden, Switzerland, and West Germany, as well as Italy. The rationale offered in retrospect by the CIA and local participants was that the operations, secret armies, and secret weapons caches were solely to provide a basis for resistance in case of a Soviet invasion of Western Europe.

This rationale is not convincing. It was known to the CIA and NATO that a Soviet invasion was not likely. On the other hand, the Italian left's obtaining political power by democratic processes was likely, and U.S. policy in Italy after World War II was aggressively orientated to preventing communist participation in government. Huge sums were spent to weaken the left in trade unions, student groups, and in the electoral process. The CIA and Pentagon at the time virtually organized and ran the Italian secret services, and leading Italian authorities agree that SIFAR was a "docile referent" of U.S. intelligence. There is every reason to believe that U.S. objectives sought through Gladio would not be confined to resisting Soviet invasion.

The recent Italian documentary revelations in the Gladio case support the broader view. The most sensational has been the disclosure of a 1959 operations directive of the Italian Defense General Staff, which identifies Gladio's objectives as resisting a Soviet occupation, but also fighting "internal subversion" (dissovertimento interno) and standing ready to protect the "integrity," "prestige" and "legitimate authority" of the state (quoted in Italian magazine of media criticism, *Avvenimenti*, December 12, 1990, p.15). In the lexicon of the CIA, SIFAR and the military establishment these would easily encompass preventing a communist election victory. It should be noted that the Greek Colonels' takeover of 1967 was carried out under a NATO plan, Operation Prometheus, also nominally designed to be used in the case of Soviet aggression, but used in Greece (with U.S. and NATo approval) to displace a democratically elected and non-Communist government.

The CIA has refused to allow publication of the 1956 agreement with SIFAR, although the details are known to Italian parliamentarians (Georgio Frasca Polara, "L'accordo segreto Cia-Sifar," *Avvenimenti*, January 9, 1991, p.11). The head of SIFAR in the 1950s was General Giovanni De Lorenzo, who worked with General Vernon Walters in 1952 on an anticommunist project that was either Gladio or its predecessor. Chosen by or entirely acceptable to the United States, De Lorenzo was a man of the extreme right, and an organizer of an abortive 1964 coup, one objective of which was the murder of Aldo Moro. This attempted coup appears to have been organized by Gladio forces, and fits the logic of the Gladio secret assignment of fighting subversion, or a threat to "legitimate authority" and the "integrity" or "prestige" of the state.

In addition to further evidence of ties between the secret services, P-2 and state-sponsored terrorism, the new disclosures show Gladio forces were mobilized for strikebreaking (Marco Scalia, "Operation Gladio," *Avvenimenti*, November 7, 1990, p.11), and their cadres were still engaged in terrorist activities in 1988 and after (Michele Gambino, "Una nuova Gladio dietro la 'falange armata,'" *Avvenimenti*, April 17, 1991, p.16).

Contras Selling Weapons to FMLN

A Salvadoran guerrilla spokesman says U.S.-backed Nicaraguan Contras were the biggest suppliers of the anti-aircraft missiles the rebels have been using in recent fighting with Salvadoran troops.

Will Armando Rivas, a representative of the Farabundo Marti National Liberation Front, said in an interview that it became easier for Salvadoran guerrillas to buy anti-aircraft weapons from the former Nicaraguan rebels after they began disarming under a peace treaty signed in April.

Rivas said the Contras relinquished to the Nicaraguan government only "the arms that didn't work. They hid the rest to sell and make money. The Contras have been our principal suppliers of those missiles."

He said the FMLN has been buying missiles from the Contras for about two years.

The FMLN was accused for years by the Salvadoran army of receiving arms from Nicaragua's leftist Sandinistas, who were voted out of power in February.

Reports of unemployed Contras selling off weapons have become increasingly common.

In an official report released recently, Costa Rican authorities said former Contras were shipping arms to Colombia from the Rio San Juan area of southern Nicaragua, near the Costa Rican border. They feared such shipments were bound for narcotics traffickers.

Honduran congressmen representing provinces between Nicaragua and El Salvador have publicly complained for years that Contras were selling arms to Salvadoran rebels and anyone else with cash.

The Salvadoran military has said that, whatever their source, the missiles represent "an escalation of the war" by the rebels and has cited them in requests for more U.S. military aid, which Congress voted to cut in half because of concern about human rights issues.

The Salvadoran government reported that for the first time rebels downed an A-37 ground attack jet with an SA-7 missiles November 23. That occurred during a series of rebel attacks that the army said showed that guerrillas are not serious about negotiating an end to the war.

Rivas said that rebels stepped up fighting because the government was not negotiating seriously and falsely believed that the rebels were a spent fighting force.

He repeated a Salvadoran rebel charge that corrupt officers of the armies of Guatemala, El Salvador and Honduras also sell arms to the insurgents.

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WHATS THE SCOOP?

By Heather Choy

This month's question:

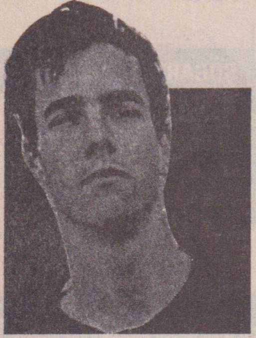
Do you believe in karma?

Michael Diehl, age 36, Albany, Ca

"Yes, I do believe in karma because when I was a teenager I wanted to commit suicide and I started to have dreams about past lives and I realized there was no exit and then it was karma."

Tim Dwyer, age 25, Fresno, Ca

"No, because there's no proof about nothing like that, so it just doesn't happen. If I saw proof I might change my opinion."

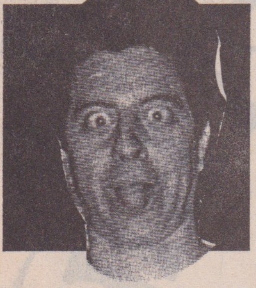


Jim, age 20, Eureka, Ca

"Yes, I believe in karma because the universe is a big reflector shield and everything you put into it will come back to you and it has a lot to do with your consciousness. I have a consciousness that kills me so if I do something bad or bring on something bad that I did to somebody on my own self."

Mike, age 19, here (Gilman, El Cerrito, Ca)

"I believe in a specific karma—that means if you act like an asshole then people will treat you like an asshole. If you're cool, people treat you like God."



Dale, age 29?, Fresno, Ca

"No, I don't, because I think there's no such thing as a spirlt world or a God or a devil or a boogie man or fortune telling tricks or other such things. When you die, you die. There's no difference between a human being and an ape."

Donnie, age 27, San Jose, Ca

"I believe that karma is in your own mlnd and if you think you're having a bad time or you're thinking that something's coming back around to you, then I guess that's karma."

Travis, age 23, Visalia, Ca

"Yes, to a certain degree because I feel things you do, somehow or another, will come back to you."

WHATS THE SCOOP ?

Phil, age 22, Oakland, Ca

"Yeah, I believe if you're good to people then people are going to be good back to you but if you have a shitty attitude, then pretty much you're going to be treated pretty shitty."

Ben Owens, age 19, Richmond, Ca

"Karma is an arbitrary belief system. I think it's stupid because it places man at the center of the known world and that's stupid."

Jason, age 16, Fresno, Ca

"Yeah, I believe in karma because everyhting I've ever done has come back to me and kicked my ass. That's about it."

Nate, age 19, Bakersfield, Ca

"As far as karma goes, I can burn as many bibles as I want and nothing is going to happen to me because I'm my own god. No big foot is going to come out of the sky and crush me like an insect because if it did, it would be my own foot."

Chris Applecore, age 16, Oakland

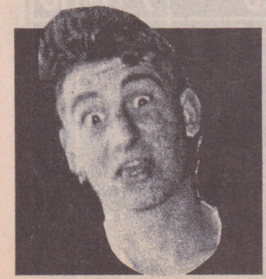
"Yeah, she's my mom."

Thaddicus, age 17, Sacramento, Ca

"Whether or not karma's real, as long as you don't bother or annoy Chrisser (Applecore), there's no problem."

Claude, age 19, East Bay

"Fuck that wack hippy act."



Patrick, age 19, San Leandro, Ca

"Karma? I don't even know her!!!"

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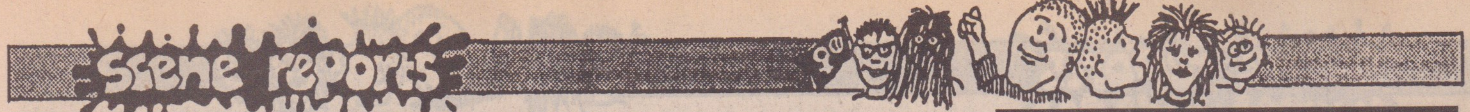


Hello kiddie winks and welcome to another scene report, this time I will try to cover all of the Australian scenes; not just Perth, Western Australia. Firstly, I must warn you that I find it easier to compare one band to another so as to try and give you the reader a vague idea of what they sound similar to, sorry about this, but as I said it is a bit easier. Ok, then onto the report as Australia is a big place. I'll keep it brief, mainly dealing with bands, as like any zine, Max R&R is restricted by space.

Sydney: located on the central east coast, is the largest, dirtiest, most expensive Australian city, but probably has the best scene, as lots of people put in time and effort to really get things happening. A few projects happening at the moment are: Radio Skid Row, which has H.C., new, etc. once a week, Bent Edge Records, a collectively run D.I.Y. H.C. label, Jelly Heads alternative venue/ vegan cafe project, who organize self run gigs, etc, and are hoping to put a deposit on a building to make it into a regular autonomous punk/alternative venue. Black Rose Anarcho Bookshop/ 583 King St./ Newtown, N.S.W. 2042/ Australia, has some excellent reading material/shirts/zine/records all at non profit prices and are always looking for more to distribute so any bands reading this, why not try em? I only know of two regular Sydney zines, Blind Ambition, a great read full of info (mostly anarcho/political) with a variety of bands. Sick of Shit is excellent too, full of political articles (nothing else). Both are available from P.O. Box 691/ Newton, N.S.W. 2042/ Australia. This is also the address for bands wanting stuff played on radio Skid Row.

TUTTI PARZE are a great band that have been around for a couple of years. TUTTI PARZE play mostly ultra fast non metallic thrash kind of along the lines of Heresy's "Never Healed" flexi. Their blazing thrash is combined with male/female vocals. TUTTI PARZE are most noted for these extreme no bullshit anarcho lyrics, constantly urging people to unite and fight back. Band members live a bit of a nomadic life so they're never really together long enough to play very many gigs. TUTTI PARZE c/o the same P.O. Box as Sick of Shit zine.

DEVIANT KICKBACK are a new band playing Accused style H.C. with a little rape. The singer also produces some of the most wicked art around. SUX have signed up the "Waterfront" label, SUX play very tight thrash along the lines of the HARD ONS and Old Lady Drivers. I have no idea what their lyrics deal with, they have an LP out on Waterfront who also releases shit from rock n roll heroes such as the HARD ONS, (who are constantly doing world tours) and MASS APPEAL who now sound like the Rollins band.

FRED NIHILISTS have a D.I.Y. Ep out titled Liberation. A great release dealing with various aspects concerning liberation (human/animal). Melodic yet very dirgy mid paced UK thrash ; (mostly) very original, male/female vocals. You can pick up slight influences of Chumbawamba, Conflict, and the Mob. I'm not too certain of their contact address, but I'm sure you can contact them care of the Sick of Shit zine.

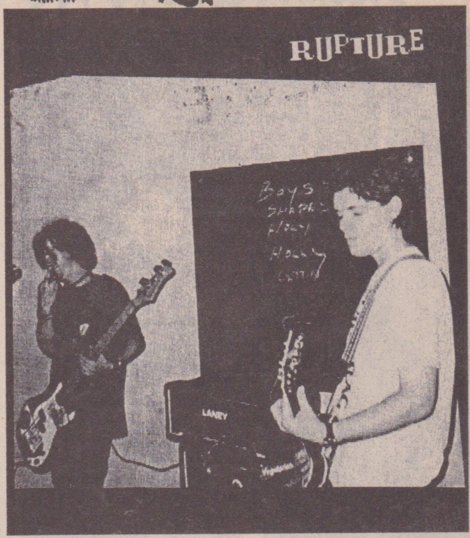
NO JUSTIFICATION were a straight edge band influenced by Bold/Chain of Strength and the Brotherhood. (Thank god they weren't influenced by shit such as Slapshot). The band has since split but a new one may be formed by some ex-members. Another couple of Sydney bands that have become defunct are: TOFU TERROR, anarcho thrash with a slight Concrete Sox feel, and I AM BACTERIA. . . I AM FILTH - discordant obscure Japanese influenced H.C. with a female bass player and an industrial percussion section complete with power tools, such as an angel grinder. TERRIBLE VIRTUE never reformed, they had plans to release an LP on Meantime Records from the UK.

Melbourne is located a little further down the east coast - a pretty cold, rainy city. Melbourne had a pretty active scene with lots of rallies and squatting; even has a squatters' union, and some past great bands: CIVIL DISSIDENT and DEATH SENTENCE. Not that much seems to be happening in Melbourne these days, the largest squat in the southern hemisphere. "The Orphanage" was evicted a couple of years ago. It wasn't very well run anyway, due to too many drugs. If anyone is interested in squatting in Australia, you can write to: Squatters Union of Victoria/ 301 St. Georges Rd./N.Fitzroy, VIC 3068/ Australia.

COMPOST were an excellent band belting out raw thrash that would put barnacles on yer grannies undies; mix Chaos UK and Accused and you have COMPOST. Lyrically, they deal mostly with green politics, animal lib., etc. Some members have formed a new band WARP SPASM, H.C. with a strong Concrete Sox feel. WARP SPASM c/o Dave/ 48 Charles St./ Prahran, VIC 3181/ Australia. BASTARD SQUAD are a newish "punk as fuck" '82 UK type band - leather, studs, bristles and acne. They have an LP out, and have had some false rumors going around that they are a nazi band because they get skins at their gigs. Typical scene bullshit, stupid isn't it? It's even more funny when you find out that BASTARD SQUAD hand out anti-fascist flyers at gigs. Sorry I don't have their actual address, but I do have the address where you can get their LP. Maybe they can put you onto the band. Blazt It Records/ P.O. Box 4178/Melbourne, VIC 3000/ Australia.

DISEMBOWELMENT, NECROTOMY and ACHERON all play "heavy" down tuned grind death metal. I think they all have tapes out. DISEMBOWELMENT also have some nifty t-shirts too. DISEMBOWELMENT c/o Renato/ 71 Dumarton St./Reseroir, VIC 3073/ Australia. ACHERON c/o 5 Hazel rose Crew/ Montmorency, VIC 3094/ Australia. NECROTOMY/ c/o 18 Collinson St./ Keilor, VIC 3033/ Australia. Some other bands I haven't heard in the same genre are CORPSE MOLESTATION, DAMNATORY, CHRIST BAIT, ANATOMY and ABYSS.

DENIAL are two guys both playing bass with a drum machine, along the lines of intense Big Black. You can get their two LP's by writing to Platos Records/ P.O. Box 434/ VIC 3199/ Australia.

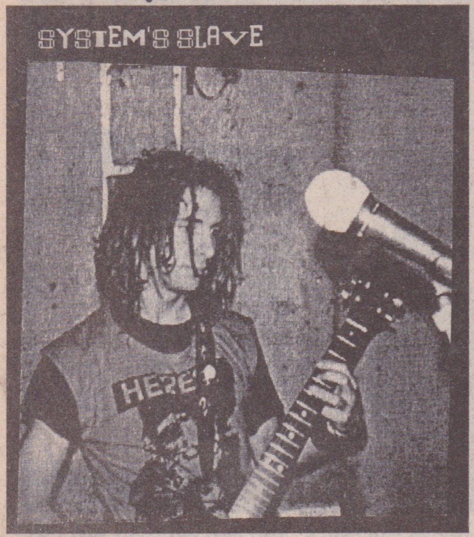


DEATH SENTENCE may be reforming, but don't hold your breath.

Brisbane: A.I.M. or ANGER IN MOTION, play rapid basic early M.D.C./D.R.I. type H.C. They have a 10 song demo with booklet for $8 (Australian) from 87 Lonlands St./ East Brisbane, Queensland, 4169/ Australia. STONTIUM DOG are a great treble weirdo, noise band; a demo of totally improvised demented noise is available from Mark/ 22 Elston St./ Red Hill, Queens 4059/ Australia. GRUNT are a very noisy band but refuses to label themselves as either experimental/ H.C. or noise. They use very unorthodox instruments such as a TV converted into a synth by using an AM radio???? GRUNT c/o Glenn/ 21 Gipps St./ Fortitutde Valley, Queens 4006/ Australia. BLOWHARD sound interesting. H.C. with a brass section. Some other bands to look out for are MAD MEN (influenced by Husker Du), DOGCHAIRS (punkrock), EWOK ZOMBIES (crossover), WARTHOGS (thrashmetal), ALIEN VIRUS (melodic pacey H.C.) and RAPANT SCABIES (similar to A.I.M.). The only regular zine from Queensland is Angry Citizen, a nice A3 zine packed full of good shit c/o Dave Shadow/ 61 Lagonda St./ Annerley, Queensland 4103/ Australia.

Adelaide, further south of Melbourne, is a small, boring city. I don't really know very much about the scene there I'm sorry. Although Harry Butler, who puts out D.N.A. zine will be more than glad to help. Harry also runs E.C. Distribution and has a few Austra-

Scene reports



lian H.C. records for sale. Harry Butler/ P.O. Box 602/ N. Adelaide, South Aust. 5006/ Australia. TOXIC AVENGERS play rapid stop/ start thrash a little similar to early D.R.I., as do ORDER OF DECAY, who have an EP and a 12" LP out on Dominator Records/ P.O. Box 734/ Norwood, South Aust, 5067/ Australia. WHERE'S THE POPE are Australia's answer to early Gang Green, they have two LPs available.

Perth. The so called scene here is pretty non existent and there aren't any bands really. RUPTURE have gone through a number of musical changes. They first started off sounding a lot like Filthy Christians, on their debut demo. The following vinyl releases have slowed down more akin to bands such as the Varukers, Anti-Cimex, E.N.T. Recently, RUPTURE got a new drummer (ex-RESOLUTE) and have speeded up again playing totally over the top speeds similar to Infest on speed. Two 7"eps should be available as well as a split LP. The guitarist and singer from RUPTURE also put out a great H.C. zine at cheap prices. Interviews with Doom, Infest, Atta, Pestilence and of course local bands. Both zines are $2 ppd. I think they also might be trying to get a H.C. radio show happening again. So if any bands reading this want local airplay or stuff to swap/distribute as they have a list of virtually thousands of bands on tape to swap write c/o Stumble Fuck productions/ P.O. Box 359/ Leederville, W.A. 6007/ Australia.

ZITBASTARD have a few free demos out, a great "bedroom" noise band with all their lyrics about the life sage of a subhuman piece of shit butt called Zits (Due to his severe acne problem, and once you know him, you'd want to destroy him). So if you want to hear how ZITBASTARDS pilled out, Wigmonster was raped by a tribe of gorillas, contact ZITBASTARDS at the above P.O. Box.

RUST are a great melodic mid-paced band, who have recorded a second demo with their new bass player. RUST are influenced by Neil Young and Dinosaur Jr. Too Rust, c/o Matt Snashell/ 17/4 Perina Way/ Scarbrough, W.A. 6015/ Australia.

CINEMA PRAGUE now play 70's acid funk/metal, rap rock as do CUCULAINNE POWERHEAD and as do PINK FLUFFY BUNNIES. CUCULAINE have actually reformed under a new name. CINEMA PRAGUE hope to be releasing an LP soon. So if anyone out there gets into the likes of Red Hot Chili Peppers/Faith No More, etc., write to my address and I'll pass it on to the above bands (Sorry, I don't have their current addresses).

The guitarist and drummer from RESOLUTE are still regularly rehearsing. They play heavy technical death metal with intelligent lyrics. RESOLUTE c/o Mike/ 30 Parkingson Pl/ Hillaries, W.A. 6025/ Australia. ULTIMATUM were Perth's most boring band, but have reformed playing heavy grindy Bolt Thrower influenced metal (though not as heavy, or as fast) and the vocals are typical "high" whining vocals. ULTIMATUM c/o Derek Bastard/ Kitecs Popeye HQ/ 49 Esperanio Way/ Balga, W.A. 6061/ Australia.

Marcy is a new zine about to appear. It has interviews with RUPTURE, RUST, Antiseen, Verbal Assault and Die Kreuzen. Costs $2 ppd. from Biscut/ 13 Bamlett St./ Kelmscott, W.A. 6111/ Australia. Really worth checking out!!!! Blast is a new zine out too. It has short interviews with Napalm Death, TERRORISOR, and other metal bands I don't have an address but I can get issues for anyone that wants them.

My band, SYSTEMS SLAVE have a free 10 song demo out. We are heavily influenced by older Swedish and Japanese H.C. punk. Some of our influences include Confuse, Gai, iscard, Mob 47, Protes Bangt, early Discharge, Siege, Doom, E.N.T. and Disorder. We are currently looking for an honest label to release something on. Contact: Kim/ 1 Mudalla Way/ Koongamia, W.A. 6056/ Australia. (I also have a co-zine and tape label with demos by PESTILENCE, RESOLUTE and SYSTEMS SLAVE).

INQUISITION also sound like Red Hot Chili Peppers and Faith No More. Seems everyone has really gone for that 70's funk/ rock/metal rap sound...mmmm. Give me abrasive generic HC Punk anyday.

Ok, that's all for now kiddie winks, there are a lot of shit aspects about Perth. You know all the general shit that I'm not even going to bother with. If any of the bands sound interesting, please write. They'd really appreciate it. Take care everyone, see you next time, Kim.

Ottawa, Ont- May 9, 1991. This is the first scene report from Ottawa in MRR since issue #80, back in January, 1990. In that year and a half, much has changed, many bands have disbanded, but new ones have started. There are quite a few new projects starting up as well. Ottawa's scene is coming into a very active period, after a few years of inactivity.

BANDS - It seems as of late, many new bands are forming. Among the most promising is DOUBLE THINK. They've been around for a year or so, but have only recently started to play. They have released a demo some months ago called "Slave to Machine." However, this demo no longer represents their new material. Their new material is more heavy, crust sort of stuff, with political lyrics. They are releasing a 7", which should be out in July. The band may be contacted at: Yannick (English)/ 30 Pl. Leonard/Buckingham, Que./ J8L 1T7/ Canada or Karl (French)/ 677 Roy/ Buckingham, Que./ J8L 2X7/ Canada.

Other new bands include the PERMANENT STAINS, the RAPED ALTER BOYS and URINATION. URINATION come from Cornwall, Ont., about one hour's drive from Ottawa. They have a demo out. They can be reached at: URINATION c/o Scott Brownell/ 910 Tollgate Rd./ Cornwall, Ont./ K6H 5R6/ Canada.

More established bands include BLACK TRIANGLE, NEANDERTHAL SPONGE and GRAVE CONCERN. GRAVE CONCERN just released a tape called "April Acid." They have been around for years, yet have had little exposure outside Ottawa. This is their second cassette. The first called "Approach with Caution" was released back in 1987.

p: Dan

Two bands are making a reappearance. PANKREASSE played in March, for the first time in two years. Also HARSH REALITY were to play at the end of May after two years of inactivity.

ZINES - Ottawa has very few zines. Crossbreed has moved to Ottawa, from Toronto. Issue #4 was released some months ago. You can write to Crossbreed c/o Kliphph Lam/ P.O. Box 4402/ Stn. 'E'/ Ottawa, Ont./ K1S 5B4/ Canada. Everything, RE: Nothing is mostly a poetry zine. The latest issue includes an interview with locals NEANDERTHAL SPONGE. Plans are being made to put out a small but regular (monthly or bimonthly) regional, anarcho-punk type zine. It will focus mainly on Ontario and Quebec. Its aim is to provide a print medium for the DIY, anti-authoritarian, punk scene in these parts. Contact Alex for more info at P.O. Box 4402/ Stn. 'E'/ Ottawa, Ont./ K1S 5B4/ Canada.

Now onto some projects that exist and are starting. Daybreak Records is being started by the bassist from DOUBLE THINK, Yannick. The first release is the DOUBLE THINK 7". Daybreak would focus mainly on DIY, anti-authoritarian bands, as those are the principles with which Daybreak works. It can be reached at the same address as Yannick from DOUBLE THINK.

Outreach Distribution distributes DIY, anti-authoritarian records and zines here in Ottawa. It is small, and it isn't a mailorder, just local. If you want stuff distributed in the area, please write to Outreach c/o Alex/ P.O. Box 4402/ Stn. 'E'/ Ottawa, Ont./ K1S 5B4/ Canada.

A gig collective has started here in Ottawa, after years of talk about forming one. "Under the Counter-Culture" gig collective started at the end of November, 1990. The idea was to put on independent DIY shows on a regular basis. We began to have regular meetings, and soon after we put on our first show. This was on February 23, 1991. It was a benefit for the collective.

We are trying to put on shows at least once a month. Many new local bands are popping up and have a chance to play. As well, DIY out of town bands are playing here more regularly. We also help set up tours through Ontario and Quebec. A gig network in Ontario and Quebec is trying to be created, to make it easier for grassroots, DIY bands to book tours.

The "Under the Counter-Culture" gig collective's aims, principles and policies are as follows:

1. To promote D.I.Y. (Do It Yourself), grassroots bands on a D.I.Y. level, with special emphasis on local talent. Out of town bands will be promoted by the collective, but largely as a means to expose new and/or local bands.

2. To support the broader anti-authoritarian, D.I.Y./grassroots community.

3. To provide an atmosphere free from homophobia, sexism, racism and violence. In specific, this means that bands advocating or supporting the above will not be booked by the collective, and that comments or actions made by the bands, audience or members that support or advocate the above will not be tolerated. As well, literature, or any other

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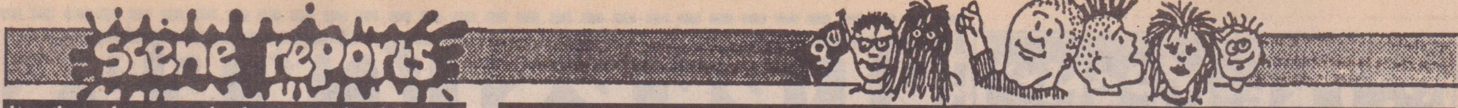


distributed material, that is judged by the collective to advocate or support homophobia, sexism, or racism will not be distributed at collective functions.

4. To bar from entrance to collective functions those individuals and/or groups of people that act in an organized way, who continue to be violent and/or offensive at shows after being warned at least once by security.

5. To make all decisions on a consensus basis, to allow maximum participation and equal decision-making power for every member of the collective.

6. That profits made from collective functions will be evenly distributed among the collective and the bands, with the exception of full benefits for either the collective or other organizations.

7. That reasonable band expenses will be paid by the collective as an expense to the collective, if bands so desire, but that guarantees of pure profit will not be made to any band.

8. That all money made as profit by the collective will be put into a band account, and that after an appropriate level of buffer money is made - to ensure that any unexpected expenses can be paid - extra funds will be reinvested into the grassroots/D.I.Y. community for special projects.

9. That local bands may have a guest list of those people who are helping the band at the show, and that out of town bands may have a guest list of helpers, plus two others.

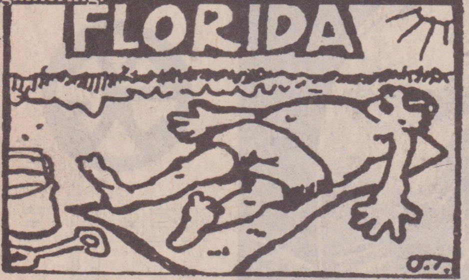
10. That those people who help put on a particular show, including flyering and planning, etc. do not have to pay for the show. Those that did not help to put on a show, regardless of whether they are collective members, must pay the full cost of the show.

11. That door prices will never exceed $6, except for a very good reason.

To contact the gig collective, write: P.O. Box 4402/ Stn. 'E'/ Ottawa, Ont./ K1S 5B4/ Canada or call Alex (613)739-3686 or Keith (613)563-7044.

By the time this will be out, the Youth Lib Gathering (Aug. 9-12/9-21) will be happening shortly. For those attending, remember to bring sleeping bands and tents if possible. For those crossing the border, check that you have nothing illegal on you (i.e. drugs), otherwise you might not only get refused entry into the country, but also get busted. Try to dress down, cover tattoos, colored hair, etc., and don't forget your I.D. If you need more info. call the numbers given for the gig collective, earlier in this report.

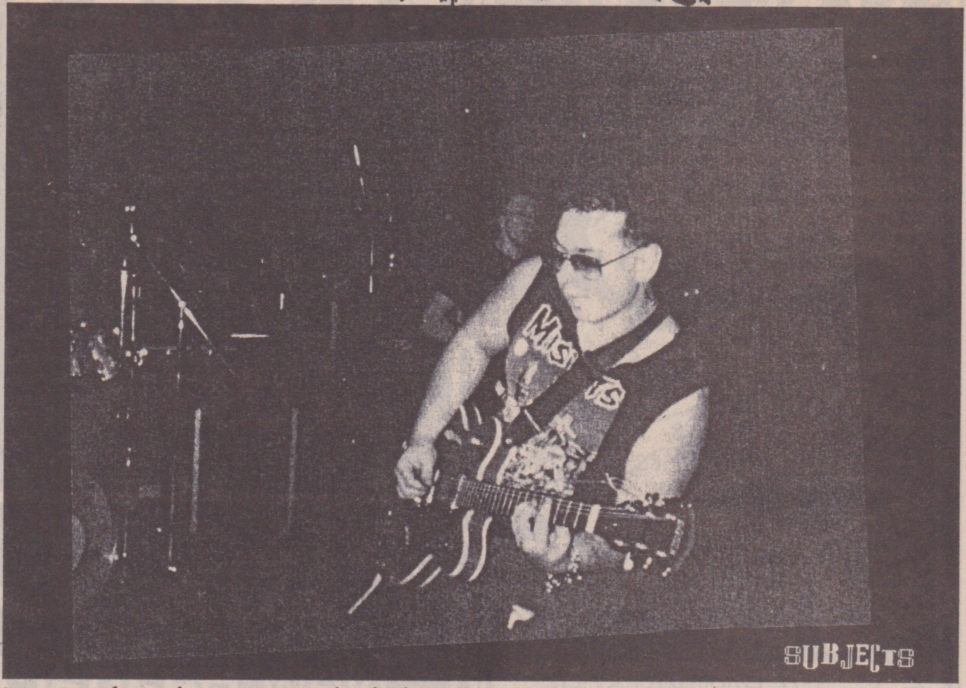
Well, that's it from Ottawa this time. If you want to contact me write to: Alex, P.O. Box 4402/ Stn. 'E'/ Ottawa, Ont./ K1S 5B4/ Canada. This is also the address for the gathering.



HI! This is Scene Report #2 from Florida. Hope the first one was helpful in getting to know more about our scene. Well, not a whole lot has happened as far as shows go, but there are still a few things that might be of interest.

First of all, THE PEOPLE'S COURT is back together after a short break, and are getting themselves reoriented as to where they are going. They are looking for a record label for an upcoming LP, so get in touch if you are interested. They still have a 7" E.P. available from SKENE! Records or for $4 from: 19213 Sunlake Blvd/ Lutz, FL 33549.

GODZILLA is in the process of recording a new demo that is supposed to be better than the first. If this is true, it will definitely be worth getting your hands on. First demo is $4 ppd. and is available from: 10711 Hilltop Dr./ New Port Richey, FL 34654.



SLAP OF REALITY just finished recording a new LP, Three Lefts Make A Right, on Cargo Records that should be out in a few months, as well as a new 2 song 7" on Snoop Records called Fletch. They also have t-shirts, stickers, and two other 7" EPs out also. They will begin a 2 1/2 month tour of the US and Canada in June, so look out for them. Write to: 2009 Waikiki Way/ Tampa, FL 33619.

THE SUBJECTS are a newer band from Central Florida. I haven't seen them play, but I received a 2 song demo from them and they are pretty good. They are playing shows in Orlando and the surrounding area. Write for info: Generic Nathanson/ 918 Jacaranda Dr/ Lady Lake, FL 32159.

THE STAR CLUB has had quite a few shows lately, including Plaid Retina, who were supported by local bands HIGHCHAIR, STRENGTH, and CAOTIC YOUTH. Other shows went on during the month, but I didn't get around to seeing them. ASSUCK finally played a show April 27th, and despite technical difficulties it was a good show. They played a lot of new songs, as well as old ones. An LP might be in the works for them also.

I thought I would review some good local zines I have personally seen. First of all, No Idea has to be the best zine from Florida. Not only does it have killer interviews, layout etc, each issue comes with a 7". Each issue is only $2.50 and can be bought from: No Idea/ PO Box 14636/ Gainesville, FL 32604.

Outback zine is also really good, with a lot of cool pictures and interviews. It tends to lean toward straight edge music, but there's nothing wrong with that. $2 to 525 Crane Rd/ W. Melbourne, FL 32904.

Your Scene zine is a great zine dedicated to getting coverage for bands. Full page ads of bands and info. Good way to get to know new bands. Has changed address though, but it can be had from: Brian Flynn/ U.N.T. Box 7948/ Denton, TX 76203.

Carter zine is another really good zine from Miami, dealing mostly with straight-edge bands. Good comics, reviews, etc., send 75¢ to: 1239 NW 22 Ave/ Miami, FL 33125.

Well, that's really all I have for now, but there will be more next month, hopefully. Bands - I need info. from you in order to continue, so write. Criticisms, comments, praise, etc., appreciated.

Also, I am making a comp. tape, so anyone interested should send demos, pictures, artwork, band info., product info. and prices, etc., to me. Bands on comp. receive free tape and booklet that accompanies it. I'd especially like foreign bands.

Lastly, I am open to meeting new people, so anyone who wants to write, I'll be happy to reply. Also, if your'e interested in finding out more about Florida bands, zines, promotions, etc., The Florida Contact List can be received by sending a stamp to: PO Box 7521/ Northport, FL 34287.

Scott Fraser/ 1376 Windsor Dr/ Clearwater, FL 34616

Yo, what's up? This is Met with my first long-awaited Philly scene report. All right, let's start off with the bands... Ok, GROOVY MONSTER - "a funky hip-hop metal band on the urban tip..". This band includes ex-STEPPING RAZOR bassist Dan, and ex-PAGAN BABY Eric on guitar. They are just touching up their set and will be playing out in no time. PURPLE CIRCLE SEVEN - can't tell you much about these guys, I never heard them... But, from what I hear, they sound a lot like Gone, and are pretty tight. MAMA VOLUME, these guys will probably get real big sort of a cross between Motorhead and Zodiac Mind Warp. This band includes some ex-SHE MALE ENCOUNTER members.

Now, onto some of the harder stuff which is coming out of Philly. Let's start off with THRONE OF CORRUPTION. They have a new guitar and bass player, and a whole new set. Gotta see these guys live, they kick ass. They even have a better response than Sick Of It All last time they played together. So if you plan to see these guys you better bring your Addidas and prepare to dance hard or you might get dissed in the pit, ha ha ha. No, but seriously, if you want to book them or get their

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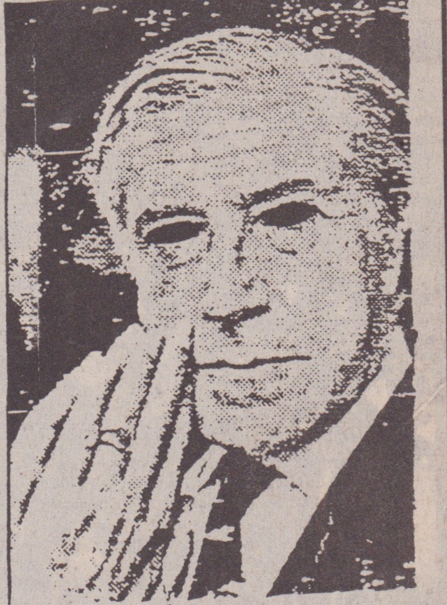

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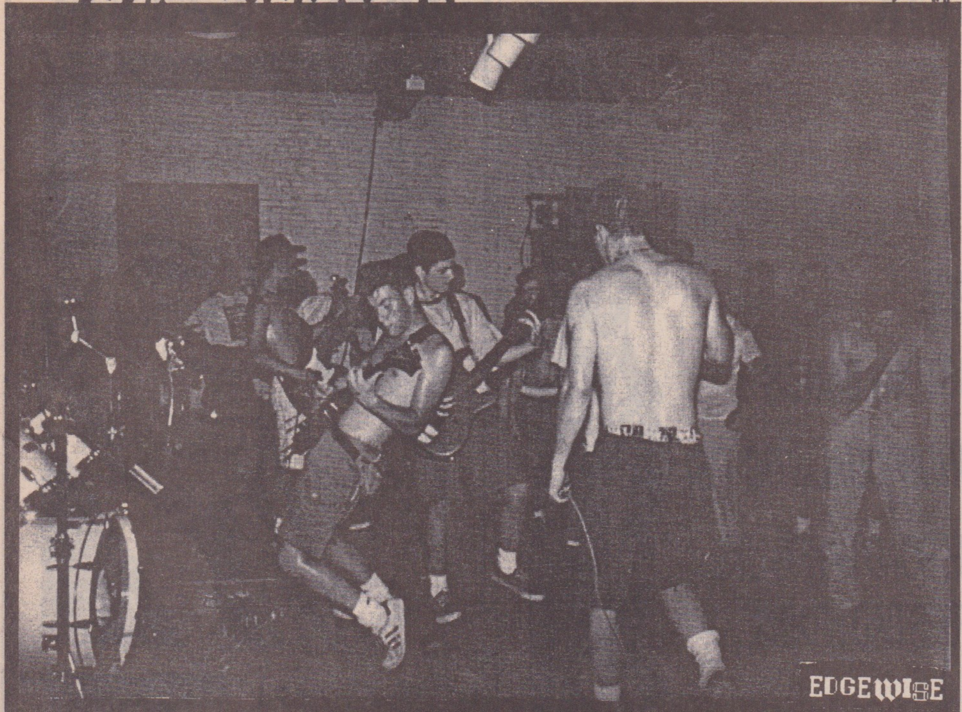
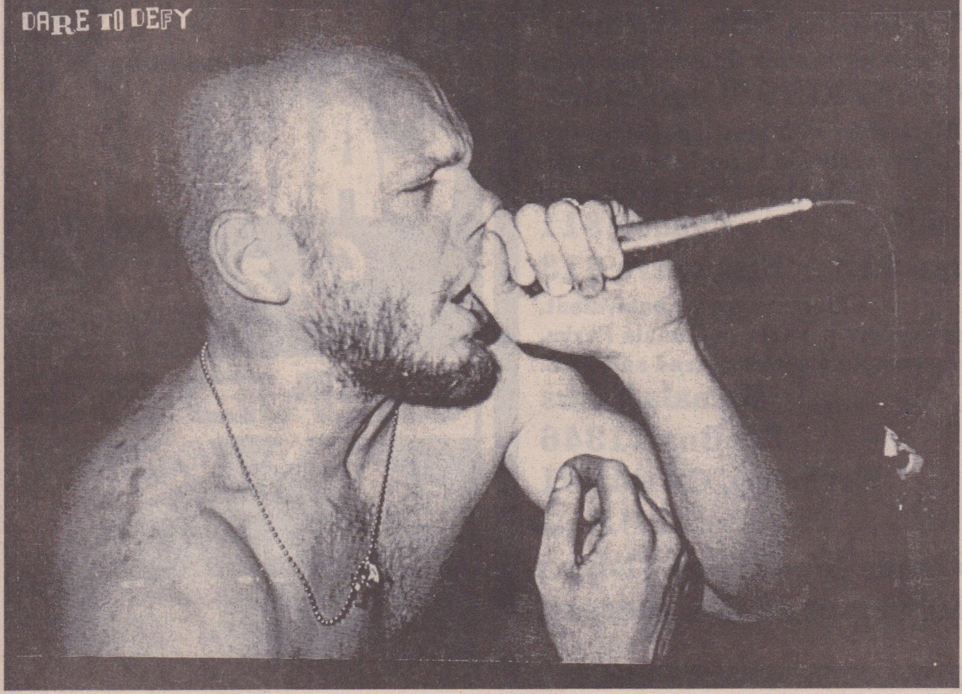


demo call (215) 444-0379, or write to 241 North Union/ Kennett Square, PA 19348. DARE TO DEFY just got back together after a six month break. They just finished recording a seven inch for Fit Of Anger Records, which will be released in Europe, and are going back in the studio to record two more seven inches and possibly an LP. If you are into stuff, like old Crumbsuckers, Cromags and Slayer meshed together as one, then this shit is for you. Write to DARE TO DEFY/ 110 Beverly Dr./ Kennett Sq. PA 19348.

Let's see STARKWEATHER. Brace yourselves for this time bomb about to explode. Heavy, heavy guitars and manic vocals are high points on this demo out of hell. Nothing fast at all on this baby but it still kicks ass.

EDGEWISE are kind of a straight edge band and I'll admit I was not into them when they started. But like a nice bottle of Mouton Rothschild, they have improved with age. Forget all your hardline and Revelation shit - these guys put new meaning to the word hard. They play that kinda music, you know the kinda music that makes you wanna drive a school bus through a shopping mall. So if that sounds like your cup o tea, you're in luck cause they are planning an LP to be out on Smorgasbord Records. Speaking of EDGEWISE, guitarist Vince has a label which just put out SHADOW SEASONS 7 inch which includes TURNING POINT members Ken and Jay. You can write to Harvest Records/ 1240 Box Elder Dr./ West Chester, PA 19380. You can also write EDGEWISE at the same address.

Ok, as far as shows, not too many of the hardcore audience but there has been some like metal, rock, and Fugazi type shows. The Firenze does shows about every other week, mostly mellow punk and metal. Some upcoming shows include Helmet and the Lunachicks. Also, the Art Center has been doin' shows pretty much the same as the Firenze. Upcoming shows include Holy Rollers, Surgery and Mama Volume. For booking call Firenze at (215)592-8614 or the Art Center (215) 545-7842. Last minute shit: Paul and another member of the SERIAL KILLERS just got busted with a pound of pot. They had a benefit to get them out of jail and Espo, Meez, Met and Leon got a new group called IN YO MAMAS MOUTH. This is some real hardcore rap lookout for this project in the future. Peace, Met.



Greetings from the city of urine. Here's the latest.

As many of you now know, CITIZENS ARREST are nothing more than a dirty memory. Their last show at ABC No Rio this March was a bit of a mob, kind of Who in Cincinatti '79 meets AC/DC in Salt Lake City '91. No real serious crowd maulings, although I did see lil' Ryan from Rebound flexis inc. take more than his fair share of pummeling. Ex-vocalist Darryl is now in TASTE OF FEAR, self-described as "brutal noise of anal crust". Ex-C.A. bassist Joe Martin, ex-C.A. guitarist Janis (also of ANIMAL CRACKERS, ex-MANACLED), John Jersey of Hot Poop fame, and Jim from GO! have formed HELL NO and are all moving in together on the landfill mountain known as Staten Island. Joe is also the object of much mythology in New York these days, ever since his infamous arrest by the Berkeley pigs two months ago. Word has it he was able to have the trumped up charges reduced to shoplifting. The latest issue of Joe's new fanzine The Lifetime Examiner should be out soon. Could be exciting. Old C.A. drummer Pat Winter is working on his new fanzine, Paper Cuts. Another recent breakup is NY's longlived SUPERTOUCH. Three band members will continue under a different name, and singer Mark Ryan is already involved in a new band.

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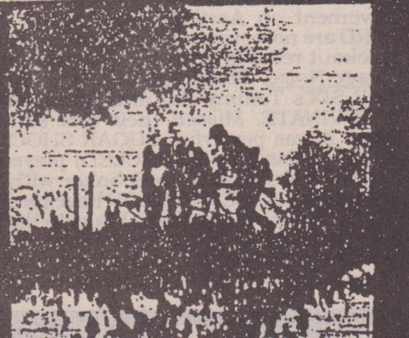

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Scene reports

BURN

RORSCHACH

pics: Richard Unhoch

Other band shit: Richie from UNDERDOG has a new act, INTO ANOTHER. Missed their first show, heard it was quite rock. BURN has been playing out frequently, their largest out of town show having been with the CRO-MAGS (reunited with two original members!) in Boston. Other recent reunions include URGENT FURY (not that recent, maybe 6 months ago), BREAKDOWN, KRAUT (don't know if this one is real yet) and THE SINKS. LIFESBLOOD broke up.

ABC No Rio organizer Fred Alva is in the process of completing the eagerly awaited ABC-benefit 10" compilation "Fuck Rock", to include CITIZENS ARREST, HUASIPUNGO, BORN AGAINST, ANTIEM, RORSCHACH, ANIMAL CRACKERS, NO ESCAPE, etc. Alva's own band, the phlegmatic POOPSICLE, may also record for the comp. Rumor had it that an alternate ABC comp. was in the works ("The REAL ABC No Rio"? "Fuck 'Fuck Rock'"?) by John from Inward Monitor, to feature JESUS CHRUST and BUG OUT SOCIETY. BUG OUT SOCIETY also have a new album coming out. ANIMAL CRACKERS, now featuring their original singer Ted (ex-CITIZENS ARREST), recorded a 7" at New York's disgusting Giant Studio. Normally this would mean the equivalent of recording in, say, one's toilet, but the sound quality is rumored to be pretty good. Also - CRACKERS drummer Will was almost kicked out of his folk's house for wearing a BORN AGAINST patch, and their midwestern tour with INFLATABLE CHILDREN fell through. The Inflatables (half NYC, half Boston) have just released an LP on Evacuate records, but don't order it from Evacuate records- Sam Fisher has left for good, abandoning all that was his part of the label and leaving many a pissed and ripped off customer in his wake. Send for the record from 119 Minuteman Dr./ Concord MA./ 01742. Mykel Board (ex-ARTLESS) returned from Japan and had his column contract revoked by MRR. JESUS CHRUST has a new singer. Neil (ex-JESUS CHRUST, ex-NAUSEA) is starting a new band with Todd (WORD MADE FLESH) called WARNING. NAUSEA went to Europe again. QUICKSAND got back from a successful and lucrative tour of the UK. Rebound records is reportedly releasing a PSYCHOS flexi - yes, that's right. Not PSYCHO from Boston, PSYCHOS, the old skinhead band. SEIZURE aren't from New York but they rule anyway. Oh yeah, they broke up at ABC in front of about 25 people. RORSCHACH have just released their new 4 song 7" on Wardance and currently tour the country in a small VW bug with a big fluorescent peace sign painted on the hood. AGNOSTIC FRONT now features Matt (ex-Minneapolis's BLIND APPROACH) on guitar and just recorded a new pre-LP demo at Fun City. In-Effect records has purchased VISION (who subsequently backed out of a WFMU split 7") and, supposedly, GORILLA BISCUITS. SICK OF IT ALL now features E.K. (ex-Straw Dogs, ex-WARZONE, ex-studio musician for New Kids On The Block) on drums. BORN AGAINST played a benefit for the international bowel movement on April 29. AMERICAN STANDARD are now supposedly signed on Yonker's Blackout records and are "managed" by Eric Village Noize. Some Records is still closed. TRIP SIX's Tommy Rat and Stu are now in REJUVINATE. Missed their first show, but heard it was powerful. SUGAR SHOCK (featuring Melissa, ex-MANACLED) played their first show at Maxwells in Hoboken with Babes In Toyland. SHEER TERROR have recorded a new LP and no longer have Blake in the band. Mike Bullshit is back from Texas, GO! are back together and are probably in Europe as we speak. I wouldn't be suprised if they put

SHEER TERROR

URGENT FURY

Scene reports

another record, or two, or ten. Big party when Johnny Thunders died. Stiv Bators, too.

Local fanzines have been picking up lately. Slug and Lettuce is the most consistent - a once-every-other-month publication with regular updates as to what the fuck's going on the big apple, plus the largest fanzine classified section on the East Coast. S&L's address is PO Box 2067/ Peter Stuy station/ NYC, NY 11011. Mindset #4, Charles from RORSCHACH's zine, should be out by now - write 305 Haywood Dr./ Paramus, NJ 07652). Marching For Trash, the fanzine put out by burn victim Richard Trash, is out now., kinda Sick Teen meets the bible. That can be contacted through 2021 Utopia Pkwy/ Whitestone, NY 11357. Ralphy from Squat or Rot also has a new zine out - Not Always The News, which is a fuggin way punk newsletter dedicated also to updates of the ABC/NY punker scene. That's free from P.O. Box 20012/ Tompkins Sq. Station/ NYC NY 10009.

Club update: ABC No Rio remains the only underground, non-profit hardcore venue in New York (not to mention the only consistent organizer of shows!), although many involved have been concerned about the boozier, seedier side the club has taken on in the past several months. Lots more "punk" types showing up with fresh Misfits patches and full 40 ouncers to smash on the ground; the scene outside ABC after the recent Citizen Fish/Cringer/BORN AGAINST/HAUSI-PUNGO show looked and smelled a lot like CBGB's... beer, piss, puke, broken glass, crying girls and fighting boys...all that rebellious stuff. Anyhow, attempts have been made to rectify the situation - several meetings of concerned organizers ended with a ban on bottles in the basement (where bands play) and some hazy rules about dealing with inebriates. No bouncers yet, however, and it's still all the stage diving you can eat. And the alternatives are looking slimmer these days. The infamous Brooklyn metal club L'Amours recently closed, as will Maxwells in Hoboken - our rather, Maxwell's has merely graduated to a higher plane of existence (it'll become a Bennigans). Rock Hotel has ceased all attempts at even the largest punk/hc acts, and the marquee has only held a few of the larger acts for $10 door prices in a series of well-publicized Amnesty benefits featuring REST IN PIECES, SICK OF IT ALL, BURN and BDP, among others. And - comedy of comedies - the corporate "grindcrusher '91" tour came charging through NYC on several occasions this last month, featuring big door prices, Napalm Death, Nocturnus and Godflesh who thralled the masses with several five minute sets and ten minute temper tantrums. Whatever.

Oh yeah, for radio shows call Pat Duncan in East Orange NJ (201) 347-3923, or Johnny Stiff for WNYU in Manhattan at (718) 387-5090.

As for us, our band BORN AGAINST will be touring the nation this summer with RORSCHACH, and Dave from Excess fanzine will be handling all the Vermiform mail in our absence... same address as always. One last note: Anyone who has seen any of our products or any other small label NYC stuff in other states or countries for higher prices should be aware that this is the fault of Venus Records from New York. Venus consistently takes records from labels and bands only to hoard them and/or distribute them to other stores, without the band's consent, for higher prices. When we made the attempt at giving the store only enough records to sell behind the counter, we were punished with a five dollar price tag for our 7"s (and a lecture on how "supply and demand" had pushed the prices up!) ordered by a puffy little fuckhead named Bill who just so happens to own the store. Bill, I hereby take this time to publicly pronounce you one of the largest pieces of shit to have walked the Earth, and I can only hope that some consciencious citizens flay you alive with a carrot peeler because you truly suck. Die!

That's it. (Sam McPheeters/Adam Woodrow/ P.O. Box 1145/ Cooper Station, NYC, NY 10276, USA)

Hello fellow humans, G. Man here with another not-ready-for-press-time report.

Things in Dallas seemed to be in limbo the last couple of months, but things are changing. The major reason is that people seem to think that Dallas is a big city, when in reality it is a large community, so when bands get pissed off at low turnouts, they forget that Dallas just doesn't have that big of a base of support. But there are some dedicated individuals who can see past this and are committing their time and hard earned cash to see that the scene does not die out here.

I started a label called Scratched Records and I have just released the first 7", with a band called REFRACTORY PERIOD. They have a hard edged DR. KNOW type sound. The first week alone, I've sold 1/4 of the (666) pressing. For a copy send $3.50 to the address below.

An inspiration to us all, Jack Conroe, has launched a label called Mind Control Records and is coming out with a split Antischism/Subvert 12". It will be a limited press, so when you see it, jump on it.

Another dedicated individual, Kris Mclauchlan of Staplegun Records, has just released an ASSAULT 7", which received a mediocre review in the new issue of MRR, which I'm sure came from a mediocre individual. This 7" rocks so don't pass this one up. Send $3.00 to address below. Kris also does booking for the state of Texas.

Kelley Keys at Direct Hits is another promoter of the scene. She has been working on a number of projects as of late, one of which being the AGITATORS 7". They are one of the better punk bands in the area and get tighter every time I see them.

DAYS OF DECISION put out a 7" last month which received a good review from MRR. These ex-WHY AM I guys play a melodic style of punk/rock/metal. JESTERHEAD are still gigging, but on a lesser scale. They play a style of power punk funk which is very tight. Rumor has it that they will not be with us much longer. SNAIL, Dallas' own cult band, has been going through some changes. Their drummer, Josh Smotkin, decided to call it quits, at least for a while as he puts it. They have been practicing lately with the drummer of REFRACTORY PERIOD, J.D. Faut. The DRAGWORMS sent me a demo the other day, and I wasn't quite sure but I think I saw the walls melt. Psychedelia to the max. JUNK CHURCH is a 70's style, Doors like band. LAST RIGHTS is our version of Seattle style hippy rock. They draw real well at shows here, if that tells you anything. FISHEYE LENSE are some type of late-60's, early-70's psych band. WAKE UP SCREAMING is what you'll do if you see these guys. HASH PALACE just released an import LP, which is doing well in the stores.

TRAGIC MACHINE is a comedy punk band from Lubbock, and of course every song is another TM original. E.M.G., our favorite sons from Austin, are still peeling paint off of peoples' walls. They have a 7" out for $3.00 (address below) and a 4 song demo tape which you can get by sending Rick something of value. ED HALL, another Austin band, played a power funk Nomeansno style, and have one of the best guitar players in Texas. And let's not forget those Houston thrashers U.Y.U.S.

Other bands I should mention include, BEAUTY MUTANTS, PASTYFACE, DETERMINED, DRASTIC ACTIONS, RED NECK ZOMBIES, with those good lookin' gogo dancers, and DIVERGENCE, a great, tight hardcore band.

That's it for now, addresses are below and remember, "Patriotism is Fanaticism," - G-MAN. "Democracy is Hypocrisy," - Malcolm X.

Scratched Records/ P.O. Box 800867/ Dallas, TX 75380-0867.
Mind Control Records, (214)270-6230, Jack Conroe.
Staplegun Records/ P.O. Box 867262/ Plano, TX 75086-7262
Direct Hits/ 3609 Parry Ave./ Dallas, TX 75226 (214)826-5222
E.M.G./ 4406 Jinx Ave./ Austin, TX 75745.

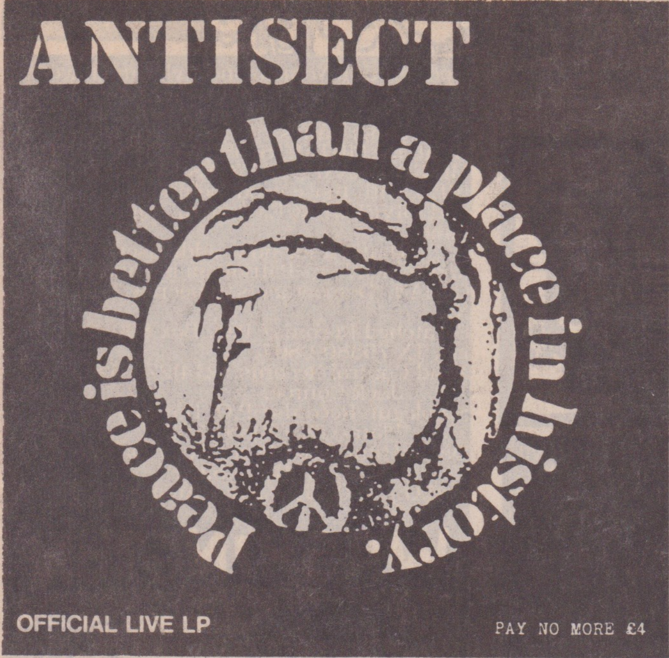
Aloha, this is John Book, here with another jam packed scene report from Washington State. For those of you keeping records, this is my 6th Scene Report, but only the 5th report to appear in MRR. If you, the reader, are not reading this, it's a mirage. Shhh.

Before I get into the bands, must mention a few other things. Point Of Interest #5 is out now, and features an interview with RIKKI TIKKI TAVI plus a lot of cool stuff. Jay Ford always does a good job, and this is a worthy piece of work. $2.25 to Point Of Interest/ P.O. Box 19416/ Seattle, WA 98109.

While more and more clubs are forcing stricter rules, someone by the name of Michael Long is trying to do something about it. Up here in Washington, the legal drinking age is 21, and when bands play at the clubs, a whole slew of kids who are 19 and 20 are missing out. Long is not interested in changing the drinking age, but he would like to make it possible for minors to go to concerts or to dance in clubs. He is seeking information on the following: 1) The names of states that do allow minors into bars and clubs that feature live music or dancing, 2) The methods employed by the states to ensure that minors do not drink in these establishments, and 3) Any other information which you think can be of any help. Long is planning to compile all of the info and hopefully submit it to the Washington Senate. This is a serious topic up here, and any help is appreciated: Michael Long/ 2401 Bill McDonald Pkwy. #608/ Bellingham, WA 98225.

Since starting my own fanzine, there's been a lot of interest for bands to play in the Tri-Cities. The amount of bands that regularly play here is nothing compared to Seattle, Tacoma, or Spokane, but entertainment is needed (of course if you call The Kentucky Headhunters entertainment you are set for life.) If you're interested in playing in the Tri-Cities, here are some people that may be of help: Jade Devitt/ 2306 W. 30th Ct./ Kennewick, WA 99337/ Ph. # (509) 582-3465 and Gary Marcotte/ 1105 W. 10th Apt. 161/ Kennewick, WA 99337/ Ph. # (509) 582-6549. While they may not set up shows often, they can refer you to people who do.

And since I am talking about the Tri-Cities, I guess I can describe the whole "scene". The Tri-Cities consists of three cities (duh): Pasco (known as the drug, crime, and preg-



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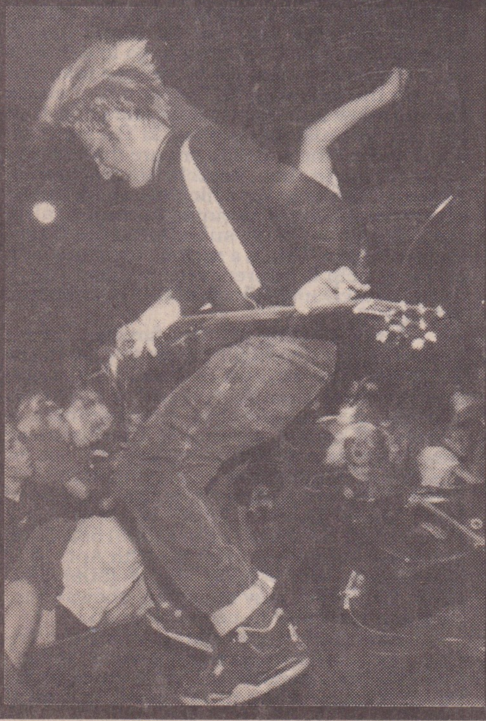

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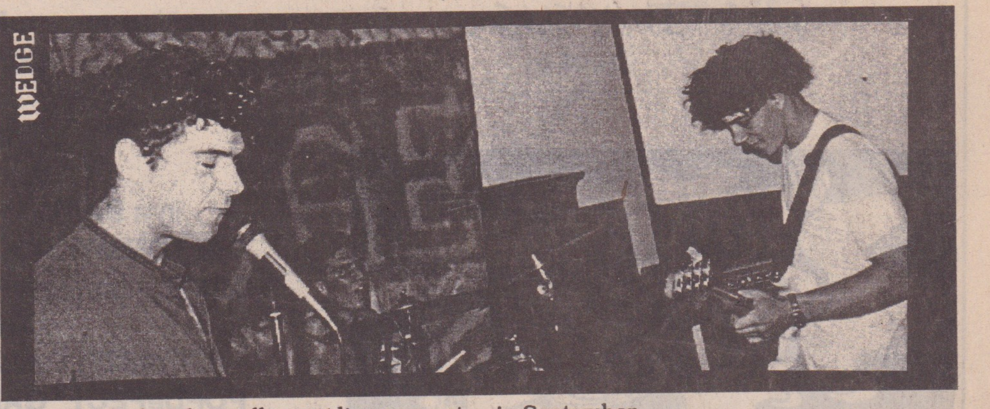
nant capitol, although not everybody is a criminal it just gets a bad rep for being the bad part of town), Kennewick (known as the place with malls), and Richland (where most punks are at). The places to play here are the Kennewick V.F.W. Hall, The Hoedown Center, Grange Hall, The Kennewick Auditorium, and the Benton/Franklin County Fairgrounds (the latter two are big enough to hold bigger audiences for the more well known bands), and I'm sure there are a few others. People from Seattle often consider this area "Country Hicksville", but like most areas the kids are aware of this and want to get out as fast as they can. There are no alternative radio stations here, and the knowledge of new releases and bands are slim (which is also one of the reasons why I started my zine.) They are always starving for music, and when a show comes around it is generally filled. There are places to eat, places to buy toilet paper, and with enough mingling you're sure to find some cool people. The only bad thing is lack of interest in anything to do with music. Bands break up quickly, people leave to move out of town, disbelief for anything small to be successful; it's heartbreaking sometimes. Other than that, it's a pretty good place to live, there are no tall buildings here (this was done to protect people just in case the nearby Hanford Nuclear Plant blew up), and it's easy to tell who belongs to what. Not exactly Disneyland, but then again what is?

And now the bands. WEDGE now has a 7" EP to their name, and it's kicking. Progressive hardcore? Sure. They've played with big name bands (Coffin Break, L7) and is a group with a lot of potential. The record is called Pipedream and it contains four songs from their first demo tape, which wasn't widely distributed. Write to: WEDGE/Attn.: Jade Devitt/ 2306 W. 30th Ct./ Kennewick, WA 99337. Another Tri-Cities area band to look out for is SMALL, who were formerly called BLUE SKY LAW, and some of the members are formerly of NARROW VIEW. This band plays some of the best hardcore around, and live they often get the crowd whipped into a frenzy. They are one of many bands of late that have been including Doors songs into their set, in this case it's "Break On Through (To The Other Side)" mixed in with a bit of "The End". They have a demo under the BLUE SKY LAW banner that is very good, unfortunately their exact whereabouts are unknown. Contact Jade of WEDGE, as I'm sure he knows more than I do.

For you old timers who still remember THE F@RTZ (where Blaine and Tommy went to form THE ACCUSED, while Duff McKagen became part of Guns N' Roses), drummer Loud is now the guitarist for a band called IT.



WEDGE

Some say the band is really great live, so great that the new New Rage label is thinking about releasing a single sometime in the fall. They have a 4-song demo as well. Unfortunately I don't have a contact address for them, but try writing to New Rage Records at P.O. Box 85571/ Seattle, WA 98145-1571.

D.C. BEGGARS is a great punk band who first got a lot of exposure on the Bobbing For Pavement compilation LP on Rathouse Records (some felt that their two songs were the highlight). The members want people to know that Seattle is not only the city of "sloppy grunge rock", and are proving this by doing a lot of club and all ages shows. Vocalist Carla Sindle is very aggressive, and the band can be compared to Hole, Dugginspotz, or L7, but not that much (one critic compared them to Siouxsie and the Banshees, although I think these comparisons are made because the vocalist is a woman). I've heard some advance tracks for their upcoming 7" EP, and it too is going to get a lot of good reviews, I'm sure of it. Write to D.C. BEGGARS/ 1900 E. Denny Way/ Seattle, WA 98122. (If you missed the Bobbing... comp., they are repressing it, so ask about it at Rathouse Records, same address.)

The practice of doing a covers compilation continues with a Black Sabbath thingy on New Rage Records. So far the lineup is Coffin Break, SKIN YARD, UNEARTH, and FIRECLOWN. The actual format is being discussed, and if the project gets off the ground it may be released before the year is over. Coffin Break can also be seen on the first issue of a cool video magazine called Video Sheet Metal, put out by Warner/Reprise Video (which means you can find it almost everywhere.) It also has segments on SOUNDGARDEN, Anacrusis, Coup De Grace, Sonic Youth, Soul Asylum, and even the Survival Research Laboratories; SKIN YARD is also on a split 7" single with Loveslug on Rave Records in Philadelphia (I'm sure an ad is in this issue somewhere).

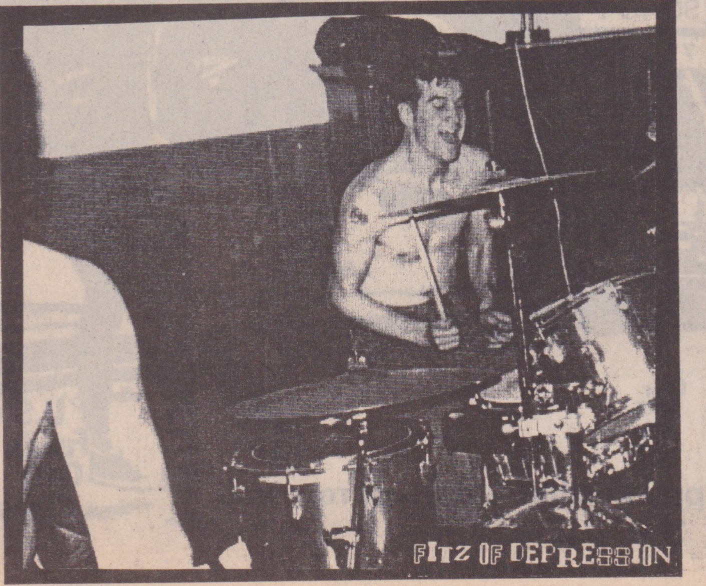
Another covers compilation that you should keep on your mind is one for The Buzzcocks, being created by those at C/Z Records. As of this writing, a lot of bands are confirmed, including HAMMERBOX, Big Drill Car, Bad Religion, Alice Donut, and many, many others. I guess as long as there are bands there will always be albums and singles paying tribute to them. The Damned covers comp from Dashboard Hulagirl has been delayed for a few months due to the production of the artwork, but they hope to see it come out in September.

On the Dashboard Hulagirl tip, label co-founder Chris Swenson and his band, BIG SATAN, INC., have a new 7" that is called Jezegrind. It's not on his label, but rather a label in Texas called Over & Out Records. A lot of small labels have been popping out of the Lone Star state lately and they're supporting the music from Washington, which is great. B.S.I. can also be found on a 7" compilation called Metal Ribbons, being put out by the proud folks at Meat Records in Tacoma. I'm not sure if it's in the tradition of the Leopard Gecko box set Magic Ribbons (both labels are part of the group called the Parkland Co-Op, which bands together to help out the smaller labels from being squished), but Metal Ribbons also features music by Slag, A.M.Q.A., and FITZ OF DEPRESSION. Speaking of FITZ OF DEPRESSION, they have just released their first 7" on a new label called Mumble Something Records, founded by Cristina Calle (who is also in a band called GLAD.) It has eight punk rockin' songs, including a cover of Kiss' "C'mon & Love Me". Only 300 copies were pressed up, and according to Cristina they're almost gone but she assures me another batch will be pressed up due to a demand. WITCHY-POO, described as "an awesome wacky Devo-ish band from Olympia", will be her next 7" project. Over & Out Records/ P.O. Box 49795/ Austin, TX 78765...Meat Records/ 1220 S. 120 St./ Tacoma, WA 98444...Mumble Something Records/Attn.: Cristina Calle/ P.O. Box 2823/ Olympia, WA 98507-2823. COMB (see interview MRR #97) have now expanded to a quartet; again, with the addition of vocalist Troy "Chief" Duke, not sure if he too will be called Troy Comb. They just completed the recording of nine songs that they plan to release on vinyl soon, and the new material is great. One of the songs is an ode to lotion and wet crotches called "Jack Off", and with Troy on vocals it gives the band a different edge. Cocky punk for those who like it a little funny. P.O. Box 8515/ Tacoma, WA 98408-0575.

HAMMERBOX is a band that has been getting a lot of press lately, ironic since they only had one single and two songs on a compilation to their name. Now they have a full length album on C/Z, a label that's planning a lot of cool things in the future (like the already mentioned Buzzcocks tribute album). I would mention how good this album is, but if you're an avid reader you'll find a lot of good reviews elsewhere. Some say that with enough of a push they may be the next well known band out of Seattle, and after listening to the album I know they will be (MRR's own Steve Spinali, in a review in issue #88, Sept. 1990, called vocalist Carrie Akre "too studied, the music too undistinctive to make the great guitarwork shine". Hee hee hee...).

I mentioned a band called BIGTOP in my last scene report, and now they have a new demo tape available for consumption titled ...and the Show Goes On..., it features 7 songs full of messed up sounds, be it thrash, punk, metal, or hardcore, maybe even quick bursts of speed. Very aggressive songs, could very well be the next ACCUSED. Contact

pics: John Book



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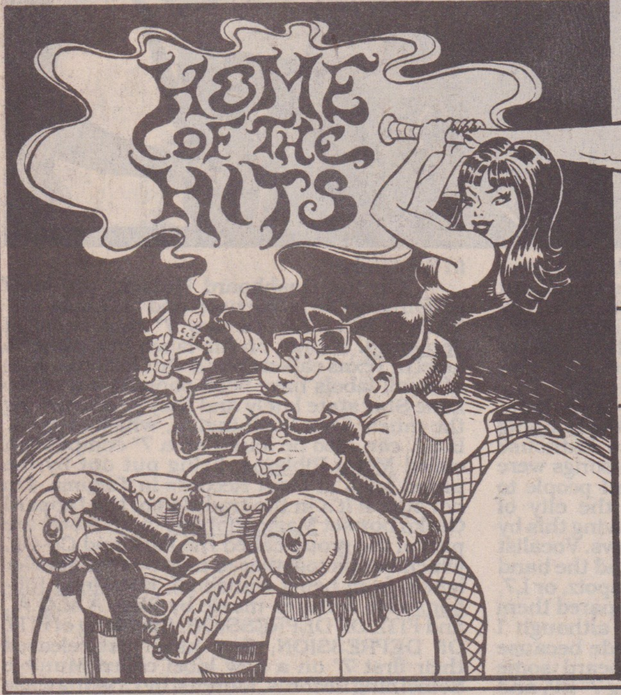

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HELLBILLYS "DRAGSTRIP GIRL Ep" (ID074523) Punk & Rockabilly ride together in a Big Daddy Roth dragster. From San Francisco.

THE TOMMYKNOCKERS "NOISY BEAST"•"MORE TO COME" (ID074526) Pulsating sexbeats from the back alley

THE ELECTRIC FERRETS "2, 3, 4 Ep" (ID074527) Fast & furry-ious. Produced by Lee Joseph

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them at BIGTOP Headquarters/ 1818 Bailey/ Everett, WA 98203.

The almighty, Godlike band they call the MONO MEN have contributed one song to a 7" EP which is planned to be in a magazine from Spain called "Brain Dead". The band is also on a new box set on their own label, Estrus, called The Estrus Half Rack, featuring "12 of the drunkest bands in show business" on 3 7" EPs. THE DERELICTS, FASTBACKS, GORILLA, KINGS OF ROCK, Marble Orchard, MUDHONEY, The Mummies, Phantom Surfers, Prisonshake, SEAWEED, and Untamed Youth are also on it, and goes for $15. It may be gone by now, so it's best to write or call Estrus Records/ P.O. Box 2125/ Bellingham, WA 98227/ (206) 647-1187 and ask.

GROUND ZERO is a new band that is into mixing thrash, punk, and hardcore, with more of an emphasis on punk. While some may not like the fact that bands are mixing metal and punk (right, MORAL CRUX?), GROUND ZERO does it very well. One of their songs, "When I Wake Up", sounds a little like THE DERELICTS. Their 8 song demo has been completed, and it's good. 1301 N. 26th #334/ Mt. Vernon, WA 98273.

If you want more thrashy sounds without getting into the arena of Metallica and Anthrax, there's DEATH SQUAD, a band who has been around since 1986 (and should not be confused with the band from Minnesota with the same name). They have really fast guitar riffs, the band as a whole is ultra tight, and vocalist Tom Kisor might as well be in a grindcore band. Despite the name, they are not death metal and try to avoid the "metal" tag, and now they have a debut album out on Ever Rat Records, Split You At The Seams. The record has them as a four piece, but with the addition of guitarist Dean Babbitt (formerly of an actual death metal band, COVEN) DEATH SQUAD's sound is much more crispy.

I think that should do for now. I know I promised a lot more things in this report, but I hope I did a good job here. Damn, how many times did I say "I" in this paragraph? Bands: please send me your material and any information on your band, and I'll mention you in future scene reports. Labels: if you release vinyl, I'll mention it here, and I can review them in my own zine, Intensity. I am Hawaiian, but I am also John Book/ 2502 W. Opal St./ Pasco, WA 99301-3352. As I go away, I would like to mention a few things: 1) Buy Funkadelic records. You funk & roll bands make me sick, trying to be another Red Hot Chili Peppers, Primus, or Fishbone, when you don't even know where the hell it originated. Westbound Records in the UK is reissuing them one by one, buy them muthabruthal, 2) Buy more vinyl. Punk and hardcore cannot be passed off as a fad, and with vinyl being a precious medium once vinyl is gone a lot of good bands will go down with it (despite the existence of cassettes and CDs.) I've heard a few people say that vinyl will one day be considered as important as the 8-track tape. Fuck that shit. Vinyl rules, I buy them, I review them, keep on buying them muthabruthal, and 3) This is another heartless ploy for you record labels to release something by one of my favorite bands: DUMT. I'm not in it, but I'm with it, and if you're not in it, forget it. I'm outta here like G.G. Allin.

Hello, my name is Allen, I'm currently serving a life sentence on the planet Earth and I've spent the last two years of it in Eugene Oregon (the Emerald Valley). So I haven't seen a scene report from here in ages, and I can understand why. This town is full of apathy, so much so, when a venue for punk rock does open, with a $3. door/donation nobody shows up for weekly shows worth a shit.

The place I am speaking of is known as Growers Market, a hippie type co-op by weekday, a punk rock showcase on Sunday afternoon (and some Tuesday and Friday nights). Anyway with a three buck donation, how could you go wrong? The existence of this venue is uncertain, seeing as it has no local interest from the public. In the five months they've been throwing shows, all the local bands have gotten a chance to strut their stuff (bands like DARK THOUGHT, CHEM-A-KILL, INSIDIOUS MENACE, THE RANGERS, ILL WILL, THREE PIGS, OSWALD 5-0, and of course the legendary DETONATORS). Local bands please send me your address and any info so I can put a little more in these reports about you!

Touring bands like Flipper, All, NOFX, Neurosis, Aspirin Feast, Calamity Jane, and Mother Load seem to pick out the G. Market over bar type venues also (another strike against bar owners who won't make beer sales off these bands!).

The way-underground probably illegal "Uberhall" has put itself on the map after some 20 odd shows in the basement of their house. These guys deserve a hand, at least in cleaning up every square inch in every single room the next day. The locals know where and when, local spotlight on friday nights.

Max's bar still books bands, but why bother? I'm personally reminded "If you cant say anything nice...", and I can't, not about this place.

Finally, is the W.O.W. hall, for those big bands (D.O.A., Fugazi) that book their tours a year in advance. Every once in a while the W.O.W. hall has a good show (congrats'). It would be nice if they'd have more than two or three a year.

I doubt I need (or want) to mention any of this college bullshit that goes on here in this college town, so moving right along...

ZINES!!! Yes, there are at least two who are serious about putting it out. 1)Skrag Rag, 500 Jefferson #17/ Eugene, OR 97402 ($1 or trade) and 2) Hot Box/37604 Hills Creek Rd./ Springfield, OR 97478 (price unknown).

That's about it. Feel free to write for any info I might be able to provide. Allen/ P.O.Box 10032/ Eugene, OR 97440 (at least I'm writing!). Bye.

DETONATORS

SMALL

Hollywood- As of lately there have been a lot of things going on in Hollywood.

First off, NO FX and JUGHEAD'S REVENGE played a raging show that sold out by 10p.m at the Anti-Club. The show went over really well. This club seems to be the only club left with an all ages policy. Also one of the few clubs that still allow slamming and stagediving. Most clubs in Hollywood are 18 and over and don't really book hardcore anymore.

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NO-FX just recently released their new album Ribbed and have left for Europe on tour. They'll be touring the U.S around July. Look for them in your town soon. Also they should be re-releasing the Liberal Animation LP.

DAS KLOWN have just gotten signed to Triple X Records and rumor has it members of The Dickies will be producing their album. Their 7" is still available through Flipside Records and should be bought. These guys put on a real enjoyable show and are funny on stage. This band is one of the better local acts.

JUGHEAD'S REVENGE second release is out now, it's called Out of Beer, Out of Tune, and Out of Control. It's a 7 song 7" on cool blue vinyl and includes studio songs and live songs. They've been playing a lot of the bigger local shows and doing surprisingly well. Their first LP and their 7" is available on Hard Records/ PO Box 661131/ LA, CA 90066.

DOWN BY LAW, a band that features Dave Smalley (ex D.Y.S, Dag Nasty, and All), have an album coming out soon. It should be out by the time you read this. These guys play super tight and their songs really have meaning.

BAD TOWN BOYS debut LP just came out and I hear its great. Their sound live is similar to the Ramones and BAD RELIGION. They also have a 7" available.

The BAD SAMARITANS have gotten a new drummer, Jason, formerly of THE GRIM. The new line-up really works; their EP is still floating around and is available through their address. Hopefully they'll be releasing some new stuff in the future. BAD SAMS/ 4427 Woodman #16 Sherman Oaks/ CA. 91423.

D.I. from Orange County may be getting a new label, switching from Triple X to Epitaph Records. Their drummer Stevie broke both his wrists skating, but they should be ready by the summer. Also, they should have some new vinyl by fall.

LAST ROUND UP have just released a tape titled Average American, which sounds awesome. This band is one of the better local acts.

ZYKLON B is a three piece band that kicks out some fast tunes. They have an incredible tape available. The quality is awesome and it's a real winner. These guys are so involved in the scene, they put on their shows and do a lot for other bands as well. ZYKLON B/ 4611 Saturn St./ Los Angeles, CA 90019.

THE BEER NUTS, a band that has been around since '87, have finally started to play around again. They just recently got a new guitarist, Pat, who has been helping them out a lot. Hopefully they'll stick around and put out some vinyl.

Ryan Hopeless Hot Line is still around. He's still listing only shows of his own preference. It seems if your band doesn't talk about animal rights, vegitarianism, and anti-government slogans, he won't mention your shows. He censors more than the government. Call the WWMU hotline at (818)905-4631. Maybe one day, he'll open his mind.

Also here are some more local bands that are worth mentioning: DRY ENTRY, EVOL, THE DEANS, PENNYWISE, CHEMICAL PEOPLE, FIXTURES, SPOON, ORANGE DOOR, C.O.A., CAVITY CREEPS, DEAD LAZLOS PLACE, PAIN FORREST, O.B.S., STAINS, CARPET....and endless others.

JUGHEAD'S REVENGE and THE BAD SAMARITANS will be touring this summer if you can help, call Joey (818) 988-385Z, or write Hard records.

If your band wasn't mentioned I apologize, let me know and I'll include you in the next scene report. Thanks write to: Scene Report/ 1414 N. Fuller Ave./ Hollywood, CA. 90046.

Orange Co- Dear readers, thanks for the interst of taking the time to read what's going on in Southern California. Before I go to the scene report, I would like to mention this book called "Animal Liberation" by Peter Singer. Part 2 of this book is out and not only does he talk about factory and animal exploitation, but it also mentions women's rights, racism, equality, and how to become a vegetarian in an easy step. This book is very powerful and it even gives information on how to fight vivisection. It's a real good thick book and please request this book if your library does not have one.

Well here in Orange County there's an organization called Earth Save. Earth Save is an international, environmental, health and educational organization dedicated to educating people about how their diets and consumer choices can improve the state of the environment and their own health. Earth Save promotes healthful eating, compassion for animals, conservation of natural resources, respect for all life forms, and a commitment to live in harmony with nature. Recently, they had a big dinner event at the Anaheim hotel. Free healthy vegan food was shared and they had guests speaking about health with slide films. Also, there was a bunch of different anti-vivisection groups on each side to set up tables with literature and books. If you live in Southern California and want to go to some guest speaking or potluck events, write to them. Earth Saves/ PO Box 1513/ Santa Ana, CA 92705. Even if you live out of state, you can write to them for a news letter and information about health and vegetarians.

On March 2 early morning, Rodney King was attacked by police officers. He was speeding in suburban L.A. past a CHP car. When he was pulled over, three cops with batons brutally beat him up, while a dozen other cops, including a sergeant and officer from CHP and L.A. school police just watched. They beat him up so long that the final 2 minutes were captured on video tape by a resident and they sent it off to the media. King was beaten really bad. He was taken to an emergency room and needed a couple of stitches, including inside his mouth, with massive bruises and cuts.

The film of King was shown all over the news. A lot of people were very shocked and angry about this. If this was not video taped, King would have been charged with resisting arrest and assaulting an officer, and who knows what the authorities will make up more lies to get it covered up.

Kings only crime was being black. After that, hundreds of people protested in front of the police station to have Chief Darryl Gates out. The protest was mostly against the racist police oppression. If you want to become an anti-racist activist or want a news letter, write to: People Against Racist Terror/ PO Box 1990/ Burbank, CA 91507. Speaking about getting beat up, we had a meeting a couple of months ago in Crescent park in Cypress. There were about 15 to 20 of us. We were all

Scene reports

talking about the situation that was going on in Saudi Arabia. Suddenly, about 4 to 5 gangsters came and attacked with no reason and no warning. One was a cholo called the Suicidal Boy, a Suicidal Tendencies gang and the rest were skinheads. A couple of people were getting punched and were getting attacked with a weapon. Few stayed and few ran. The only person as far as I know who fought back was Steppenwolf from Food Not Bombs. He was beaten really bad with long metal flash lights and he had 7 stitches on his head. Here in Southern California, gang violence is increasing. Just recently, a person got stabbed at a show by the same gang who attacked us. Being a punk and walking down the street is very hard nowadays. These gangs go around in large groups and beat up innocent by-standers and put them in hospital. They even go around and do drive by shootings and kill innocent kids. Gangs are a disgrace to the human race, the next thing I'm worried about is who will be the next victim to get raped. I don't see any difference between street gangs and the Ku Klux Klan. If you really look deeply, they are just like the KKK and doing their jobs for them. I don't want to see any gangs taking over the streets with drugs and violence. Is there any alternative way to stop gang violence? Well I'm very interested on hearing other people's ideas so get in touch with me, my address is at the end of this scene report. Anyways Steppenwolf is doing OK now. He and his friends have a project going down in Long Beach. The project is called Food Not Bombs. Every Sunday they serve vegetarian food to a lot of homeless people. And sometimes even give out blankets and clothes. Food Not Bombs needs volunteer workers to make vegetarian foods and wash dishes. They are caring individuals who do this as volunteer work. We got $2,000 from the Long Beach Farmer's Market. It's very good to see there's people who put their words in to action in helping the homeless people. But I don't know how long they will last without support or financial help. If someone wants to do a benefit gig for them or wants to help out, you can write to them at Food Not Bombs/ PO Box 4472/ Long Beach, CA 90804 - 4722. There's also a new fanzine that's out which is called (Sub)Urbane Propane it has homeless issues, dumpster diving, interviews and Animal Liberation Front news. This fanzine cost a dollar so write to them. Their address is the same as Food Not Bombs one.

On March 15th Citizen Fish did a gig at the Scream club in Pomona. This show sold out and some people stayed in the line and never got in. The show was $5 before 9 PM and $7 after 9 PM. Citizen Fish did a nice long set. Just reminded me of watching Subhumans about 7 years ago except the music style is much different and does not have the same old sound. The Scream club made a couple of thousand dollars that night, but they gave $300 for Citizen Fish and 2 other bands to share. Citizen Fish is from England and that was really sad to get ripped off by the club owner. After that show, we decided to boycott the Scream club because all they want is money and to make profit out of punk, while racist, homophobic bouncers beat up the crowds.

Unity Picnic

There's a new band in the scene and they have been gigging around a lot. They're callled TOTAL CHAOS, and have an early 80s British punk sound with lyrics dealing with racism to Indian rights. They play really loud and fast and even do an Antisect cover of "Tortured and Abused." TOTAL CHAOS should be releasing an E.P. soon. These guys are one of my favorite local bands who still carry the old roots of Varukers and Disorder sound.

RESIST AND EXIST is another new political band with 7 people in it. The music style is not metal. They play all kinds of different styles-- slow, medium, to fast with good intelligent lyrics. Recently, they played at a party. They wore masks and did stage theater and even held signs and read poetry during their set. The singer from that band, Chris, does a fanzine called State Control. It has an interview with Fuel and the zine mostly deals with peace and environmental issues. So send a dollar to get a copy of State Control fanzine. Resist and Exist/ State Control Fanzine c/o Chris/ P.O. Box 6188/ Fullerton, CA 92634. Chris even goes out and plants trees! He's a good, dedicated person.

Seth from GARBLECRAT has been playing acoustic at parties. If anyone's interested in distributing their EP, please get in touch with them. I respect Seth from GARBLECRAT a lot. I would say GARBLECRAT are more activitists than just musicians.

There are two active girls that I would really like to give credit. Blowpop has been working with Concerned Animal Lovers for a long time and has saved a lot of cats from the pound. She drives around and traps dying or sick cats and spends all her energy on her caring hard work. Everyday there are many unwanted pets. And if no one helps financially or volunteers time, the shelter will close and animals will remain in the streets to be killed hideously. If you're into animal rights and reading this, please help. If your in a band and sing about saving animals, please put your words into action. Please help our Concerned Animal Lovers Assoc. financially or voluntarily. None of the cats will go to vivisectors like other pounds do. Concerned Animal Lovers can be reached at 2500 Fender Unit 1/ Fullerton, CA 92632.

Blowpop also does a fanzine called Anibus so send 3 stamps to get the 3rd issue. Anubis/ P.O. Box 1253/ Placentia, CA 92670.

Another person who's been really busy is Stacy from Anti Establishment fanzine. She has been volunteering at Alliance For Survival all the time and also does a lot of various work, as well as a personal poetry zine. If you wish to get a copy, write to Box 1253/ Placentia, CA 92670.

I'd like to see more active people in the scene, and you don't have to play music or be in a band to be active. You can set up protests, benefit gigs, do zines, help out others, distribute independent records, and do personal direct actions. Music is just fucking music that anyone can sing or listen to. But actions speak louder than words. I don't want to see punk just being fast music. We need more writers, artists, poetry readers, and more different people getting involved in various activities.

Here are some contact addresses: United Anarchist Front/ PO Box 11036/ Whittier, CA 90603... Orange Co. Anarchist Movement/ PO Box 1273/ Cypress, CA 90630... Hunt Sabateurs/ PO Box 2102/ Anaheim, CA 92814... Lynx (anti-fur)/ 10573 W Pico Blvd #155/ Los Angeles, CA 90064... University Students Against Vivisection/ 2325 El Rancho Vista/ Fullerton, CA 92633... LD50 Magazine (animal rights focus)/ PO Box 1166-572/ Studio City, CA 91604... Students Against Vivisection/ PO Box 10206/ Costa Mesa, CA

RESIST AND EXIST

92627... Caroles Cosmetics (non-animal tested beauty and household products)/ 7678 Sagewood Dr/ Huntington Beach, CA 92648... In Peace A.N.A. (Indian people against the war) / PO Box 30392/ Los Angeles, CA 90032-0392.

Well, that's about it. We'll have more unity picnics and benefit gigs coming up. I'm distributing ANOTHER DESTRUCTIVE SYSTEM's (a very powerful political band) unreleased material, so if you're interested in getting their demo tape and booklet, send $3 to me. I'm interested in getting in touch with other political activists.

Jae/O.C. Peace Punks/ PO Box 6188/ Fullerton, CA 92634.

P.S. RESIST AND EXIST is interested in doing an EP. If anyone is interested in helping us out, please get in touch or write us for a demo. Thanks.

Why hello there. My name is Quitty and boy am I pissed about Arcata's pathetic lack of representation as far as scene reports have gone. Actually, it's my fault (my own stupid fault, my yuppie brother would say) cuz I haven't done one. Well, now I'm doing one, and here goes...

It is the beginning of May as I write this. At about this time every year, a lot of good bands pop up from out o' nowhere. I think it's because it takes that long for most of the local Humboldt State University students to get their shit together long enough to form some bands. Arcata's that kind of town. Anyway...

Underground (or whatever) music is not unpopular here by any stretch of the imagination, but you usually gotta go to a party to find it. And parties usually get busted by 10. Hmph! Aracata has a real strong hippie thing going, but as much as this town pretends to be all liberal and groovy, these folks not only don't understand music that isn't directed at hippies, they don't want it around. Most people's idea of new and exciting music around here is Eric Clapton. The first actual punk rock event in nearly a year happened this April - this being a show at the Eureka National Guard Armory with NoMeansNo, Victim's Family, Nuisance and Arcata's GRIMACE. Wouldn't ya know it, I was visiting lovely Olympia, WA and missed it. My buddies in Night Train Productions put the show on. It was, by most accounts, a great show except for the fact that a couple of heshers (evil heavy metal bozos) felt like beating up bitchin' Night Train dude Gage, who put out a lot of energy and money to make the show happen.

GRIMACE seems to have won over some other fans besides their legion of heshers. They have evolved from a pretty good speed metal band into a very metal-based hybrid of some heavy shit. They just got back from L.A., where they recorded some monstro-techno 24-track demo thing. People keep telling me that they're not really metal anymore, but these people are wrong! Anyway, their vocalist Chuck has a radical voice, which he uses to an even better advantage in another band called ONE MAN RUNNING. ONE MAN RUNNING has Chuck singing and playing bass, Moss playing guitar, and Morgan beating the drums with a fuckin' vengeance. Their style is something like a more hardcore Crimpshrine punk singalong thing, with Naked Raygun-style vocals - whoa-ohs and shit. They have some killer songs that easily get stuck in your head. They are fucking good. Moss also plays bass in a more hesher-oriented band called POWERSCOAD, but I don't think they've played in front of anyone just yet.

From the ashes of WD-40 has sprung the mighty pissed-off phoenix that is GARDEN WEASEL. They are basically WD-40, minus one vocalist and sporting a new guitarist, Ed (who some would call Ed Nugent). They sound pissed, their music is pretty hardcore (with some quirky kind of stuff thrown in at points), they're really tight, they rock and they're all really cool.

BRENT'S TV is also dust, but three ex-members who are still around (those bein' me, John and Chris), plus my roomate Greg are the DUKES OF BURL. It would be stupid of me to describe us, so I'll use the words of local zine-guy Bill, who said we sound "like Brent's TV with teeth. Big teeth."

THAD BECKMAN AND HIS PRETTY BIG BAND have been the undisputed kings of punk around here for several years. Playing a very heavy hardcore style, somewhere between Neurosis and Poison Idea, Thad's lyrics focus primarily on cruelty to animals, the oppression of the homeless and anarchist theory. He's very, very serious, educated and aware of the issues, and he even gives guitar lessons at a local store, too. What a cool guy!

HOCKALOOGIE is a band who plasters their stickers everywhere they can. I've even seen their stickers in Safeway. You can see these guys around town, sporting HOCKALOOGIE shirts, hats and automobiles. But it's been hard to catch them actually playing anywhere. I finally did, two nights in the same week (both at a bar, unfortunately). They have this kind of punk/college rock thing going, like TSOL around the time of their "Change Today?" album. Their more rockin' songs are pretty groovy.

TRIBAL RIVAL is an all-female group that seems to be attracting a little following. They're pretty eclectic - sorta punk, sorta folk, sorta rock, with way too many guitar solos (when Gemma's playing). They all switch off on different instruments and they all sing. Denise and Darla are way cool, but TRIBAL RIVAL doesn't really get my blood going. They do have the good sense to cover a song by Denise's old band, POPE JOAN.

Does every "scene" (I hate that word and that's why it's in quotes) have to have a Chili-Peppers-style funk band? And do they always have to have an attitude problem and think the subject of their dicks is interesting? Arcata has one of those, and they are called (surprise) HUNK OF FUNK. The Chili Peppers is quite obviously where they're coming from, and if you dig that style, they actually do it very well.

SHERILYN FENN'S LOVE LETTERS, from Eureka, were here for a little spell and then they broke up. They were pretty fuckin' punk. But now they're history, so oh well.

BRENT'S TV briefly reformed in January to do a little eight day tour (with Morgan from ONE MAN RUNNING on drums, cuz Brian didn't want to go) with Green Day. When we got back, Mr. Aaron Cometbus decided to stick around, and he and I formed a band with Doug and Jeff from SHARK FETISH and the mighty Atlas. Aaron left, but we're still playing with another drummer, and we're thinking of calling ourselves PATHETIC, even though I preferred 50-FOOT HESHER.

Local guy Bill Burg was doing a little zine called No Scene Anywhere. It was getting to be really good (he made four), but now he graduated from HSU and he's moving to Sacramento. He'll be puttin' his rag out from there, though. Address: 7453 Evening Way/ Sacramento, CA 95621.

My buddies Mary, K.J. and Rebecca have started a little zine called Finster, but that name could change with every issue. It has some good recipes, some poetry, some laundromat reviews, and a general feminist perspective. The address: 1825 11th Street #6/ Arcata, CA 95521.

Since Al Sobrante has been here, he's put out one issue of More Wood for the Cows that was tiny and excellent.

Pete and Chris, the Eurethrans, have apparantly been putting out a zine called Out of Control. I've never seen it, but I'll find it someday.

That seems to be about it. I graduated from HSU in May. Anybody got some good ideas for a very thin Joey Ramone lookalike with a degree in journalism? Or anything else - this is me: Quitty/ 1204 Sunset Avenue/ Arcata, CA 95221.

SAY IT

411

Interview of Dan O'Mahony by Tim Yo

THOUGHTS THAT FEED THE FIRE

MRR: What kind of information can we expect from 411?

D: Strangely enough I've been asked that before and I think people wonder whether 411 is going to be a real content thing or a lecturing approach where I try to drop all this heavy information or science on people. And no, what I actually used the name for was because that's how you contact a new person or a person you haven't previously known how to reach. You call information, dial 411. But I think people instead have interpreted it as me once again "coming to educate", which is not the case.

MRR: Does that mean your approach has changed or have people misinterpreted you all along?

D: I'd like to think that I've discovered the beauty of tact and become less bombastic than I was maybe in the past. I still want to say as much as I can in as small a space as possible, try and pack as much content and as much intensity into my work as I can, but I understand that to try and say that simply because you believe something that makes it irrefutably right is really offensive. You really have to be able to back things up well, and if not then you have to be able to state them quite clearly as just your opinion.

MRR: Thematically, do you feel there's any difference with this band than with any of your previous projects?

D: You know, a long time ago Mike Gitter, who's gone on to become such a "wonderful journalist", asked me a question about Bob Dylan. I thought it was the most obnoxious question I'd ever heard. He asked me about (with No For An Answer—the band I was in at the time) content. It was 'boom boom boom', every song about something, not going to waste my time in front of people blubbering about my personal situations and blah, blah, blah, wasting their time. He asked whether I didn't see that people had always tried to do that, that Bob Dylan started off so content-heavy and became obsessed with personal issues and became more introspective. And oh, he pissed me off when he asked me that. But I look at 411 and.... the creative trust is between me and the guitarist, Kevin Murphy. We're all real good friends and all enjoy different aspects of things, but he and I really enjoy the writing. We talked about it and decided "Let's just go with it". Like you hear a song and it creates a mood in your head, then just write from the mood. Then trim it up, don't just leave people with blubber. And a lot of things that came to me, particularly stuff that we've written since the 7", were terribly personal, and I started to understand that when I write about personal topics, I like to go back and look at the topic I'm writing about and see if I'm handling that situation in my life in a way that my conscience in my mind tells me is responsible. Then I start to gear the song towards being useful towards people saying "Dan O'Mahony or 411 or my mind tells me that the responsible thing to do when you're feeling this way is this... So, in a sense, I guess I am still dictating. But in terms of subject matter, I am writing a lot more personal stuff. There's a song on the LP that people are going to accuse me of being a "chick song." But in my opinion it's a song about honesty. I have not become some hideous Cruz Records balladeer or something.

MRR: And how about musically, how would you say this project is going?

D: It sounds nothing like the musclecore of the past, I should think. I interpret 411 as having a driving sound, but it's exciting to me...I'm the oldest guy in the band....they were all teenagers when we started the band, Josh and Kevin were 19, Mario the drummer was 18, and even though I'm only 23, it was nothing like the other bands I've been in. Almost everything I've done up to now was with Gavin of NFAA. When Gavin and I are together you get this big, dumb wall of Marshalls going with this big, heavy, thick plodding sound, real heavy-handed style, and I get up there and go "Bbhhhhh!" and bark at people. But when I started playing with Kevin and Josh, they have this...I don't want to say youthful energy because that's such cheese, but they've got this vibrancy to their playing and I would say it's not necessarily faster but somehow the 411 sound is more upbeat and refreshing than anything I've done. The stuff we've written since the single is perhaps slower than the single but some stuff is defintely faster than the single. I'm hoping that this will be the most interesting thing I've had a chance to work with, that it maybe it won't be too tremendously stylized, that it will be original, which has become a horrible word in itself, but it will be original and identifiable as itself but not something that you can describe by words that people are constantly using to describe other things.

MRR: Good luck.

D: Of course it's all punk, and I'm not Lucianno Pavoratti and I'll always be coming up with something in this vein.

MRR: Is there a circle of bands you feel close to in the evolution you're going in?

D: It would be so incriminating to answer "yes" to that question. It could defeat everything I've just said about originality. But each member has his tastes and they're similar enough that I

think it takes the band in a new direction. Josh, the bassist, has a big thing for syrupy popcore type stuff. I have really been getting into older California stuff, like Symbol Six, or Bad Religion. And Kevin is really into DC hardcore, Doughboys, etc. And the old stuff that Mario listens to, it takes you into a certain direction, but I don't think we ever sit down and say "Let's write a Bad Religion song" or "Let's write a 1982 punk song" or "let's write some 70's Pistols type stuff." We don't go for some dictated formula or fall back on examples.

MRR: In Huntington Beach, is there a scene there that accepts this kind of approach?

D: There are definitely heavy cliques in Orange County, and then OC itself is sort of a clique. There's defintely a scene there, though there aren't the clubs to facilitate it, but there are defintely a group of bands who watch each other's work closely and all know each other very well. There's a tight knit circle of friends...the Shocking Truth people, some of the old Final Conflict guys are starting to be around again, the guys in Headfirst, a lot of younger kids from the really rich areas out in Irvine. Irvine's always had hardcore bands—I don't know if it's that classic 'trying to piss off mommy and daddy' thing or what. They all end up on either Nemesis or my label, Workshed, so you'd say "yeah, there's a scene." I would like to think that the bands that end up on Workshed are vastly superior. *(laughter)*

MRR: How does the label itself work?

D: I wonder what exactly constitutes a label, because in a sense I'm just a talent scout. The money from these records ends up with Cargo Records. A large, large, virtually unlimited number of the records themselves end up with me and the bands, and it's a situation that offers me total creative freedom without having to further worsen my financial situation by having to come up with the money to manufacture these records. Also, I've never signed a piece of paper with them, so at any point I could press a Workshed Record that's already in print or that hasn't been printed yet, with anybody I'd want. Some letters I've gotten from Europe do not like the connection between Workshed and Cargo, but they don't understand that it involves no obligations on my part.

MRR: What are some of the criteria you've used in picking bands to release?

D: They are all bands from the Orange County area, and I've limited it to OC not because it's some sort of musical Aryanism or because I think that's where all the great bands come from, but because I'm an unorganized person, and the more I let myself run wild the more things aren't going to get done. By limiting my focus to a certain locality or talent pool, and by limiting it to friends I'm much less likely to make a fool out of myself....risking people's opinion of me in terms of what I trust and what I would find to have integrity...you know what your friends are going to do. I can see that it would be very easy to accuse Workshed of being a clique thing, but I almost countermand that with "So fucking what?".

MRR: Is Workshed a "straight edge" label?

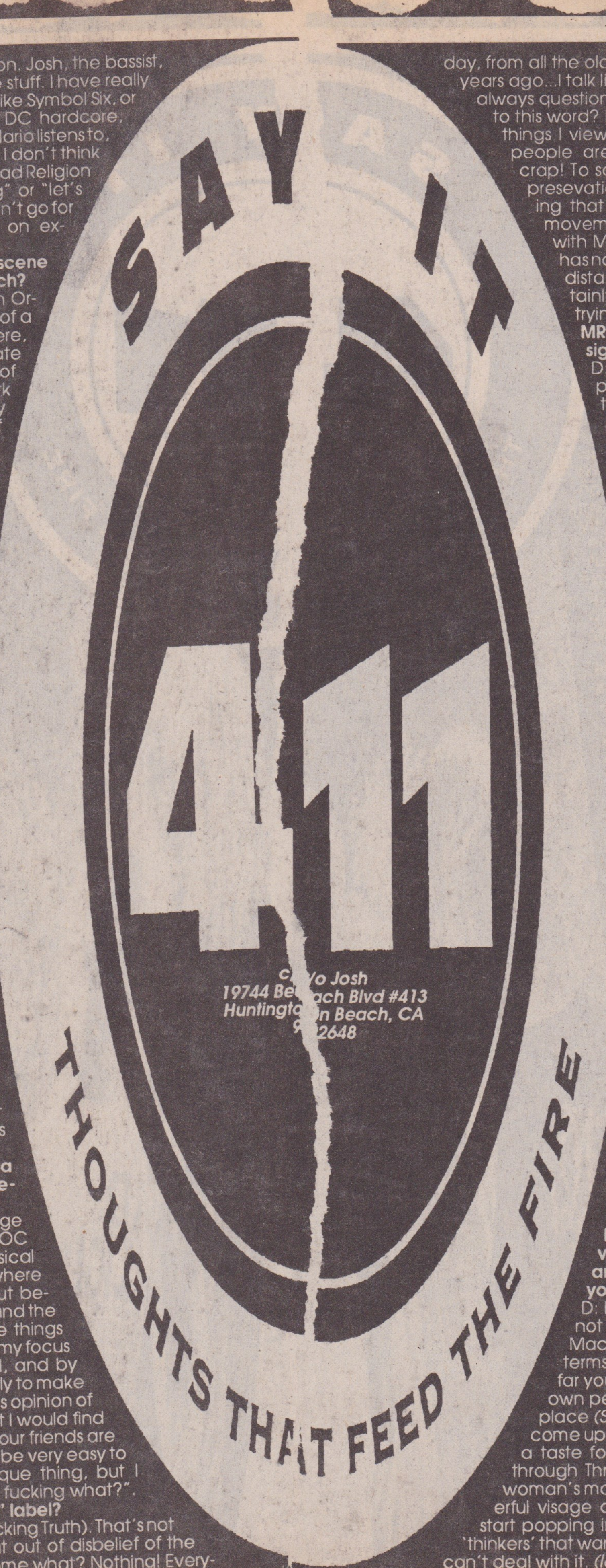
D: Hell no. Ask Ron Martinez (of Shocking Truth). That's not out of hatred for straight edge but out of disbelief of the existence of such a thing. It's become what? Nothing! Everyday, from all the old interviews I got to do from 2 or 3 years ago...I talk like that's a 1000 years ago...I was always questioning how much are we attaching to this word? It's gotten to the point where the things I view as being straight edge to most people are nothing. They're fluff, they're crap! To say that I'm very anti-drug or selfpresevationist means a lot more than saying that you're straight edge now. Any movement that ever had anything to do with Minor Threat or Ray...no Workshed has nothing to do with it, maybe in some distantly influenced sense, but certainly not in terms of direct intent or of trying to carry something on.

MRR: Would you have a problem signing a "hardline" band?

D: I wouldn't touch it with a ten foot pole. No, hardline is a judgement thing. It doesn't talk about personal decisions. They openly talk about what life forms, and they're obviously referring to other human beings, are worthy or not worthy of mercy or compassion. "If you don't do this, if you don't live by what we see by being just, then we feel we have a right to enact our justice." There have been so many things in my life that I've been so passionate about that made me feel stupid later, and, my god, if I had gone around smacking people in the head over them I should be shot! Case in point: I would have gone to the wall and taken a bullet in the eye for Pat Dubar at one time. Where would that have gotten me now? The vigilant defense of Uniform Choice is quite an embarrassing thing to look back on. I don't want to equate vegetarianism or veganism or compassion towards animals with Pat Dubar, but rather personal viewpoints or perceptions of the world around us or moral decisions are always, no matter how hard you try to make them, are always going to be just your own. It's nice to find people who agree with us, which helps to strengthen our viewpoints, and live our lives the way we think is right and maybe take joy when we see more and more of the world doing the same. We can't enforce that with violence. It takes the beauty out of any idea we've got.

MRR: Are there any bands or individuals from bands that have been around for a while that still inspire you?

D: I can talk and talk about how it's not a straight edge thing, but Ian Mackaye is still the dominant force in terms of setting the standard, or of how far you can go in terms of persuing your own personal and moral guidelines. This place *(SF)* intimidates the hell out of me. I come up here and think I'm a lazy jock with a taste for mainstream television. If I walk through Thrifty's and look at the cover of a woman's magazine because I see some powerful visage of physical beauty, these names start popping into my head of these punk rock 'thinkers' that wander around this building and I just can't deal with it. *(laughter)*. I get the feeling if I lived



here for a month my column would disappear from the magazine because you'ld find out what I'm really all about. Not that I'm a bad guy, but there's viewpoints that I believe in that simply would not be popular here, like my doing a record on a so-called major label, or some of door prices at shows that I've played. We can accept that in each other, but I think that there's more and more things that I don't necessarily agree with the code but still understand how much strength it takes to persue it....and start to wonder if I've got the strength to persue so many standards that I perceive as having been made impractical by the things going on around us. It just seems like a tough haul around here.

MRR: How young were you when you first got into punk?

D: I went to my first show in 1982, a Social Distortion show....a sophomore in a Catholic high school.

MRR: A lot of people have gotten disillusioned over the years and dropped out. Why haven't you?

D: The music is the tool, but I don't think a person's morality has anything to do with the movement. You find certain things to be right and certain things to be wrong and certain things to be causing yourself and others pain, and you start to say "I want these things out of my world!" But I don't think that has anything to do with the ebb and flow of a music scene. But for myself, having the music as a release for these opinions and efforts makes it easy to go on with my life, makes it easier to persue my morality. The music makes it easier to be me, but it's not why or how I am. For a lot of us, I think it makes it easier to carry our load, and it still expresses us the most accurately. But I don't feel a tremendous loyalty to what the 'music police' or what the policing attitudes of this scene decide the next direction for hardcore is. Nobody calls the shots for me, at least in as much as I am conscious of. I think we are pulled and influenced a lot more by things that we don't understand or pressures from people around us, but those things that I can spot, direct attempts to influence or dicated behavior, I flatly refuse. I might make a decision of my own tlaty matches it, but never because of what the group is telling me to do.

MRR: But the vehicle somehow still serves you?

D: It makes it easier to keep doing things. Sometimes I think about people out there who can't hang with promiscuity thing, the chemical abuse, can't deal with the city's domestic violence or mental leverage between individuals or abusive relationships, things like that, yet those are the things that they catch every day on TV or in their friendships...I think that they may be stronger individuals than I am because I can impact my own life with this music, or can get up on stage and say "This is the way I fucking am", but they have to carry on that fight in the dark. They've got a harder time of it.

MRR: The Rodney King videotape beating by L.A. cops. Did that impact you or your friends?

D: We're used to it. But it's kind of like when the space shuttle went down—the biggest impact was the off color humor. It's not inspiring people in the underground to get up in arms about it. The cops have been beating the hell out of us for years. Southern California cops....well, I don't know about up here and don't want to come off like we're hot shit because we've got the worst cops, but they are notoriously bad. Everytime The Ramones or Bad Religion play in Los Angeles County, it's a bloodbath. I think the Rodney King thing shocks the mainstream public, the "Oh god, it could happen to me." But it happens to me. The cops still think it's fun to drive through the richer neighborhoods and hassle kids that don't look right. With Carry Nation we had a pissed off cop song, that it really is just impossible for someone to remain a normal human being. It's not just a SoCal thing. Cops are always going to be like that as long as you can wear something that can take a life in a split second and keep your head intact. I don't want this to be a dumb, immature anti-cop tirade, but it's something that really bugs me.

MRR: You've had a rough year personally, do you want to talk about how that's affected your life?

D: My mother passed away in May of last year from lung cancer, and ever since it happened I've been waiting for the anvil to drop completely for some decisive show of agony or complete despair. But what it did do was leave me in the tanks financially and completely alone in the house that I had grown up in as part of a family. I owe the IRS about $30,000, but as bad as all that sounds, I'm still having fun. I've gone through a lot of tears and this and that, but I'm still having pizza with my friends, renting video tapes and watching bad karate movies, having an OK time of things and being lazy about my column in MRR.

MRR: Yeah, we don't have to fire you cuz you hardly ever write one anymore!

D: But with all these horrible things that have happened, it's nice to find that life actually goes on. I know that now. I don't think I'll ever be as scared of anything as I could have been in the past. "How much worse is it gonna get? Not much." that's the way I looked at it, and then "boom", I was in the hospital! And iit got worse, but I got a laugh out of it. And I kind of think that's the way it's gonna be from now on. I'm not saying life is gonna be pain free from now on, but I have learned a lot from what I've been through in the last few years. I'm hoping that will maybe help the music and writing, in that even if people kick the shit out of me for something I do, I'm going to have another crack at it. You can always turn around and do something.

MRR: Learing to roll with the punches.

D: Yeah. You always hate it when, if there's somebody you been following through the years, you get that interview where he starts to back off of everytiing. It's not like "We want to sign to Warner Bros", nobody comes out like that, but I'm worried that someday I'll start to sound like that. But the last year has taught me that you do relax as you get older, but I don't think that means that you have to lessen your focus or that you lose a passion for things. I think that you start to understand that the silk glove sometimes leaves a much deeper scar than the bare knuckles. And you learn that a practical, human, thought out approach as opposed to blind irrationality is the only thing that will sway opinion or interest anybody in what you have to say. I know that some people found my old bands appalling, but I always wanted to believe that No For An Answer was the biggest thing going, which it certainly was not, just because I was putting so much physical energy and anger into it. "My god, how could you not be affected by this?" Maximum, Suburban Voice, Sold Out, etc, gave us a lot of credit for our content, but when I've looked at old videos I've wondered how could you find your way through to what I was saying with all this "Blaaaagggggh!" I realize that I might get a lot more done now if I just try to behave like a human being.

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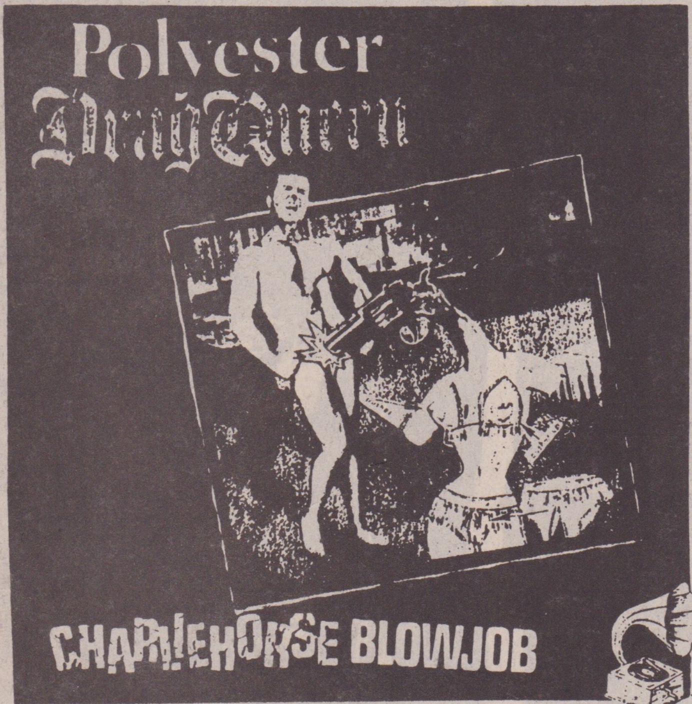

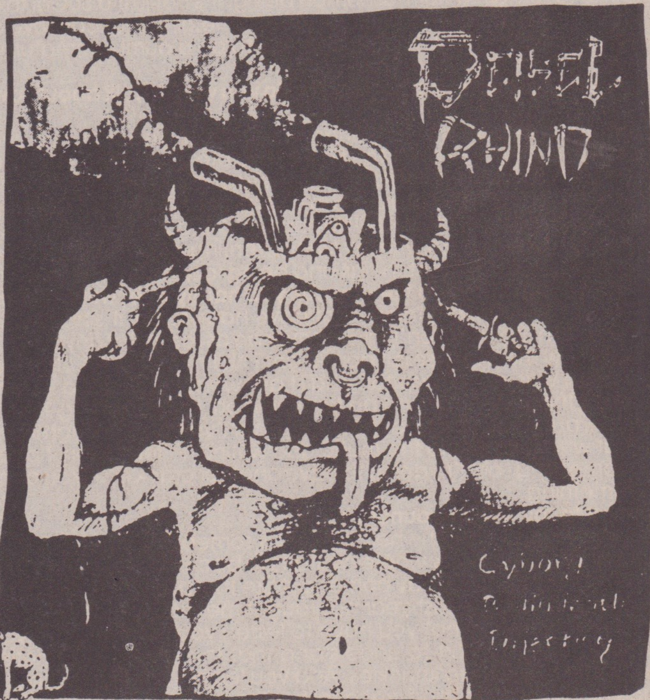

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SLUM TURKEYS

The Slum Turkeys are just about the only thing that makes living in Manchester musically bearable at the moment. In a wilderness of indie blandness, unoriginality and self righteous pretentiousness, their occasional performances, and the punk/hardcore gigs that singer/guitarist Paul puts on are welcome relief. Interview by Jez, was not done in a van outside Gilman, and is unfortunately only with Paul present (with occasional comments from wife Kirsty).

MRR: Start with the obvious. How long have Slum Turkeys been around?

P: Me and the bass player, Pete, would have been together for five years in the summer, and the current bass player, Dave, has been with us for less than a year. This is maybe our fourth lineup change.

MRR: How many records have you released up to now?

P: We're about to release our third vinyl. We've released two 12" singles in the last year and a half and our first LP is out in March.

MRR: So you've been around a long time.

P: That's right!

MRR:A bloody long time! So how's your musical style developed?

P: It's changed a very great deal. I mean it's changing constantly. It's changed, like, over a 3 month period, over a year period, it's changed over 2 years. Currently I think we're doing about as well as we could be doing, we're pushing it about as far as we could do if it wasn't constantly changing there'd be no point being in the band really. Basically Pete and I believe in constant metamorphosis if you like and constant development, particularly cos Dave's such good musician and tends to push us in that direction anyway, so that's pretty handy. We've changed from in the past when we had a three piece line up with a drum machine, which was facilitated largely beacause the previous drummer left, and then with a drummer before that, as a four piece with me as just a vocalist. We were something of a thrash band in the late 80's, but we never released a record. That lineup saw a flexidisk which was the track No Axe to Grind which a fanzine released in '89 which got us our first John Peel play and really kicked us off. So we've only really existed on vinyl for a year and a half of that pretty horrendously long time.

MRR: How would you describe your previous sounds?

P: It's bad that you have to compare in order to illustrate how music sounds. But when we had the drum machine, that was when we broke and had our first single, people used to say we sounded like BIG BLACK. I guess that isn't untrue. The first single is two minutes of thunderous drum machine, so it's understandable... We had a bit of an identity problem around The Time Is Mine 12" when Dave just joined and, although we had a lot of good material lying around, I think we made a bit of a mistake on that one. I think the song's good enough but it was horrendously badly executed at the time. In fact it was rerecorded for the LP about to be released.

MRR: At the moment you've got a fairly trendy DC influenced sound. So have your changes in style been linked to musical fashions or have they been initiated by your own ideas?

P: It's maybe 50/50. Pete and Dave supply most of the music. Certainly we're always looking for new things to listen to, and obviously the things we listen to, subtly or unsubtly, affects the music that they write. And I'd agree with your musically broad classification there, but I mean it could just as well be influenced by the jazz that Dave listens to or the indie stuff that Pete listens to. And I tend not to be influenced too much by music cos music isn't necessarily my input. We've never been influenced by trends, whether a mainstream trend or a punk rock trend. As far as I know anyway!

MRR Do you prefer being a three piece to being a two piece? Would you prefer to be a four piece band?

P: It's not necessarily a matter of choice really. But some really good bands work as three pieces. There just happens to be a bunch of them in this country, like FUDGETUNNEL and FILLER are excellent three pieces. And of course there's NO MEANS NO who are almost like a symbiotic organism they're so fuckin brilliant. So an archetypal three piece is a great way to work really. But sometimes I'd like to be a bit freer on stage.

MRR: What, someone else singing?

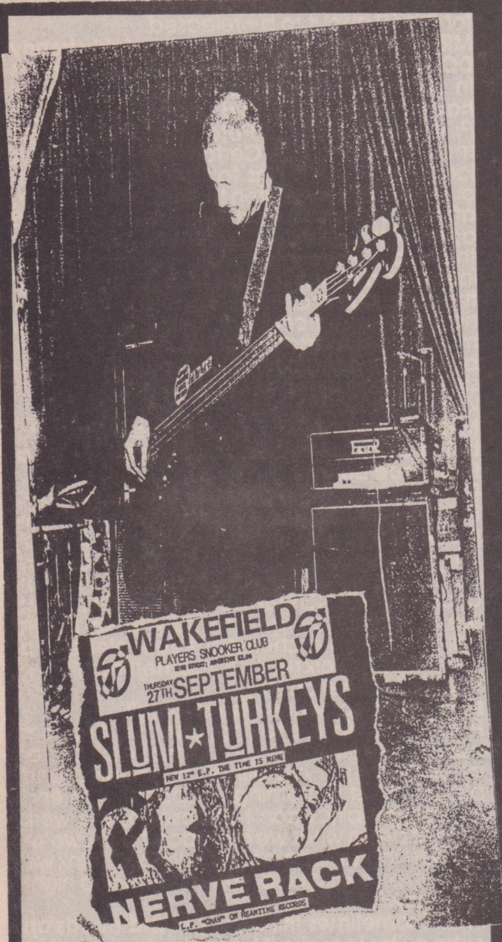
P: Well even for me to sing, but it's a problem cos I enjoy both things a lot. I think I'd be better at either if I just did either, but singing and playing is just something I happened to end up doing really, I don't choose to. We work hard at being what we are. I don't think we're the best three piece in the world, but I think we can whip up a fair old storm on a good night you know!

MRR: I sometimes think your sound needs an extra guitar to make it fuller. You had another guitar on The Time Is Mine 12" didn't you?

P: We had Andy on guitar and I don't know if it made a great difference, I don't have much to refer to. It just meant working very slowly. We paired it down to the essential constituent parts of me, Pete and Dave cos we waste no time in communicating and we all understand each other very, very well musically, and in every other way pretty much as well. It's an economic sort of thing, an economic unit. It makes it easier to play as well because so many times in this sort of scene, the places you play, it's handy if you're a three piece. If I could find someone who could play guitar, I'd have a crack at singing again cos I guess I prefer singing on stage. But I do tend to break items of equipment, and myself, when I've not got a guitar around my neck so it's probably better that way.

MRR: And at your age!

P: That's right you're getting on a bit now — a kid to look after ! Fuckin Hell, I could be your age with kids couldn't I? So I've got a respon-



sibility as opposed to being a fucking jerk. But you know, it's quite a comfortable set up. But I do think it might be a better band if I was allowed to do just the things I'm best at.

MRR: So who writes the lyrics?

P: I do.

MRR: How important do you think they are? For instance, you didn't put them on the last 12".

P: That's right. I didn't put 'em on the last 12" cos there wasn't enough space. We've put them on our LP because I think people want to read them. I only do that cos I think the demand is there, other than that I think you should just listen to music and take it from there. I mean there are still songs that I've known for 10 years that I don't know the lyrics to. You know, when you get a classic song and you get the bit where you don't know the words and you go: Ya-la-dubee-dub-duh and you move on to the bit you do know. And that's part of the appeal of songs in themselves you know, rather than knowing every tiny bare bone of what went on. I mean a lot of people want to get inside the heads of the people who wrote the music. I'm not particularly interested in that cos very often you can be dissapointed by the 'man' as opposed to what they've created. But I put the lyrics on the LP cos I think the demand is there to do it and I think they stand up quite well written down. I don't find lyric writing particulary easy, but I do find it easier when you look at it on paper. I'm not a songwriter really.

MRR: Are your lyrics political or radical in any way?

P: Yeah, they are, but in a fairly obtuse way – – I do try and write in a straight forward manner though. But it's a very personal point of view. I wouldn't expect anyone to share my point of view. It's just a bunch of ideas that's all, gut reactions not to be analysed.

MRR: Are you happy with the LP?

P: It's as good as it could be at the time which we recorded it which was November last year.

MRR: So you're suffering from the 'Don't like so much now' syndrome?

P: Yeh that happens with every creative process, not necessarily just pop music, but if you're an author or a film maker or anything that involves creativity. You did it and it's like a frozen moment in time, particularly records, so you've got to come to terms with that creative process where it's frozen in time. You're gonna look back and think 'Hmmmm' you know. But if you can't come to terms with that then you might as well fuckin give it up because that always happens to everybody and that's that really. I'll stand by something until the 'new thing' comes out, but I believe more in the gig than the record. I think the band's only is good as its last gig, not as it's last record cos the record isn't current. It's like a little documentary I s'pose.

MRR: So are you planning a load of gigs to back up the release?

P: We'd like to do many many more gigs then we're able to—we're essentially a live group. A lot of groups say that, and it's true in many instances, but I think in this group particularly the strength, if there is any, is in the performance and certainly of what we get out of it. The cliche is 'We live to play live!', but that's about the truth of it.

MRR: I think that's true, cos at least in the records I've heard, you've never really captured the power of the live sound, particularly with the guitar.

P: Yeah I'd agree with that totally. It's obviously a challenge and something we need to sort out. Again it's a process of development and change.

MRR: Do you think it's a problem with production or style?

P: You can't always blame the studio, and some people have made fuckin good records. We aspire to making records that are good and I don't think any artist ever feels happy with their records really. I mean some people I've quizzed who I think have made great records cringe when you mention their record. It's just something between someone who does it and their work, it's always difficult. Part of it is what keeps you going, trying to do something that you're happy with, the next record or gig, you know. It's what you live for really. And I'm already thinking about the next record, what I'll do right that I did wrong on the last one. It's a constant challenge, that's why it's so interesting, that's why we've been at it so long without being deterred at all.

MRR: The record's on Meantime. Why the change from Pigboy?

P: We didn't leave under a cloud or anything! That particular label was just having an experiment with ourselves and a number of bands which you'll be familiar with, such as SINK, JOYCE MCKINNEY EXPERIENCE, FILLER, FUDGETUNNEL etc., etc.

MRR: All the bloody good ones!

P: Yeah, some UK acts who're pretty good. And they decided that they couldn't make loads of money out of it, so they very sensibly packed it in and those bands like ourselves moved on.

MRR: So do you look at the LP as the thing that's going to project you forward in terms of recognition, or just as a continuation of the way you're working as a band ?

P: I think it's a steady accumulation of interest and selling of records. We hope to continue to survive basically. It's just another step in the survival of a band like this. Survival in the present climate of 1991 is very difficult for bands like us I think. Just to be together and to be making records is an achievement in itself I think, and the next one is, if you like, just another page in the story.

MRR: You talk about the present climate. Do you think that there's a downtown interest in punk, or even in guitar music generally?

P: Guitar music could mean anything from horrendous punk rock to the STONE ROSES. You could basically call us all a subdivision of Rock'n'Roll, and the interest in Rock'n'Roll will never die as the cliche goes. There will always be people who enjoy cranked up guitar music anytime, so there'll always be underground scenes like ours, and sometimes it's more underground then others, that's all.

MRR: But do you think that it's all been done before with guitar and punk music, and one day we'll all end up looking like a bunch of old Teddy Boys do now, just as sad, sad people...

P: Each youth culture that comes along ridicules the preceding ones, but I think they should look and learn. Cos I've seen a few! And obviously, when you've been around a while you can stand back and look at things a little bit more. You can be a little bit more objective and just be a lot more happy. I mean, if you ask someone like Rob Wright from NO MEANS NO who's 36 what he feels about it, it'd be a lot more interesting. But it's just one of those things you've got to come to terms with, whether you're going to be laughed at in 5 years or not. I mean I find punk rock bands from 10 years ago completely rizzable, but it doesn't mean to say I don't enjoy the music.

MRR: Do you see similarities with what's going on in places like Manchester today with underground dance clubs, with what happened 13-14 years ago when punk happened?

P: I do believe there are journalists in this town who are trying to push this as a point of view. I think that the reasoning is that rather like in the punk days, supposedly anyone could pick up a guitar and make a record or be in a band. And I think it's that DIY thing that's being emphasized here. But I don't know if the spirit's the same at all. The spirit is much more nihilistic, it's very self centered cos a lot of people who are doing it have had 12 years of conservative government etc., so they've not really known much else, and it affects the current wave of pop culture. I'm very suspicious of any parallels drawn with the the "dance scene" and punk rock, whenever that was.

MRR What's been the band's relationship with the music press? I know you've played at a Sounds' party, and when you personally advertise gigs you do use quotes from the music papers.

P: I'm just doing what I think people want to see. My objective in putting groups on is to get as many people to go as possible, and some people will be affected by that. I think in some of the mainstream media you do read an interesting article or insight every now and again. But the most interesting things I've ever read about bands have been in fanzines.

MRR How long have you been putting on gigs locally ?

P: I've been involved for a while, but purely off my own back for less than a year. I've put on about 10-15, something like that.

MRR: Have you been happy with the response you've been getting?

P: Yeah I'm fairly happy considering it's Manchester. I don't think Manchester's a big town in relation to the type of music we're discussing, but it's an interesting experiment and I do feel I've achieved something when it goes well, like the other night with SILVERFISH. I do bemoan the fact that I can't put on stuff that I necessarily think is good. If I only put on bands I liked then there'd never be anything on. But you have to survive. I have to be in the buisness of putting bands on to give those I believe in a chance.

MRR: What are your motives in putting bands on?

P: Well, I could make money in a lot of easier ways than that. So you can rule out the money side I think, though it is nice to make a little money doing something you enjoy and are good at. But I think principally I do it to use as a springboard for bands that I do like from this country.

K:And so I can see FILLER play.

P: That's right, so Kirsty can see FILLER.

MRR: You've plugged FILLER, do you want to plug CRANE?

P: Yeah I think there's a wealth of exceptionally talented and committed people in this country who aren't getting a fair crack of the whip, and that band is as near to perfection as it could possibly be.

MRR: That's probably because the main zines, in terms of international reading, are American and in particular from the West Coast. So you get, say, Bay Area bands hyped beyond proportion.

P: Don't you think it's all wearing a bit thin though with the American acts? I think they all think they're on to a fuckin free ride. It's all getting a bit much. I don't think people from this country are going to respond any more just cos it says 'From USA' on a flyer.'

MRR: From Seattle' maybe, just not USA!

P: It's ridiculous that instead of judging bands on their merit people judge them on where they're from which is fuckin no way to be at all.

MRR: Especially as loads of them are shit.

P: But you know there's definitely something happening in this country. I mean most of the bands seem to know each other as well which is quite handy. If you're in a minority it's a good idea to stick together which is great.

MRR: There's definitely a new sound and underground feeling to it all, with bands like FILLER, CRANE and FUDGETUNNEL not even becoming trendy in the way that some hardcore bands used to.

P: I think that a lot of bands seem to be less inclined to compromise in any way, apart from, maybe bands like SNUFF. I'm trying to be polite here. Anybody could adopt that sort of post hardcore 1-2-3-4 and sell infinitely more records and be more successful, and get nothing out of it. It's the equivalent of taking an office job.

MRR: I think most good UK bands have a harsher, uncompromising sound.

P: I don't know what the reason for that is.

MRR: Cos it's grim over here!

P: I suppose that might have something to do with it. But they all seem to pursue their own direction quite doggedly. And I think the best bands are the least successful at the moment. Only in story books do bands really succeed and also do what they want to do. There's always an element of compromise, I think, in success these days, but when do you know when you're successful? What we'll probably do with the Slum Turkeys, we'll carry on until we've taken it far enough and then quietly say 'Thanks very much' and bow out rather than drag on. I admire people like INSTIGATORS, or BIG BLACK, and bands like that who just packed it in when the time was right. If you've got nothing more to do or say then knock it on the head. But at the moment I think we're on another round where I think we've got a lot to do. Unfortunately it gets increasingly difficult as I get older. But I'm inspired all the time. A lot of people would probably expect this band to mellow out because of our lifestyle which is so apparent. Me with a wife and child, and Pete getting married. We lead fairly ordinary existances.

MRR: What stuff do you, Dave and Pete get up to outside the band. Do you have jobs or what?

P: Once again that's keyed in with the climate for bands. It's difficult to be in a band these days, you need money, so you have to work. A lot of bands in this country struggle harder than we do but we do have a bit of a struggle, and we have to keep our shitty jobs going and it's difficult to spend the time just doing what we wanna do. If we didn't have to work we'd probably be a better band, we'd develop faster and be able to play more. But the harsh reality is that we have to do shit jobs.

MRR: Do you feel less radical than you have done?

P: No I feel more radical. Strange isn't it, but that stereotype doesn't apply, that's how I feel. I just brought something into a world that is so horrific and twisted that how can I possibly just standby and let this sort of thing continue.

During their six week U.S tour Rachel Shishido and myself (Lila Hussain), managed to talk to the loudest band hailing from NYC, since Sonic Youth, HELMET. Their latest LP Strap It On is hard and heavy with thick throbbing guitars that will blow your fuckin' brains outta sight. HELMET are: Page Hamilton, (guitar, vocals), John Stanier (Drums), Henry Bogdan (bass), and Peter Mengede (guitar). We talked to Page and Peter before their first L.A show at the Club Lingerie, March 1,1991.

MRR: Lets get the run down on HELMET, how did the band converge?
Peter: Well I met Page through a mutual friend of ours, Page already knew John and then we just kind of formed. I came to NYC from Austrailia about five years ago. I played in a couple of bands like The New Christs, but nothing major. Since I had such a great personal life, I thought I'd join the band, *(laughter)*, and since then my personal life has dissolved.

MRR: So Henry used to be in Poison Idea?
Page: Yeah, Henry was their first drummer, he did two shows, they were like a fusion band, the only original member left was Jerry A.
Peter: They asked him to leave cuz they wanted a drummer with an actual drum kit, they wanted a pro.

MRR: Page did you leave Band of Susans?
Page: Yeah, I left them, I joined them in '88, and we toured with Wire, which was cool. Then we toured with Rapeman and Dino. jr in Europe for a month. Then we came back and recorded an LP in Dec. '88. I quit the day after it was mixed, after that I only showed up for my guitar and vocal sessions. The reason why I left is that, it was pretty much run by one guy. They led me to believe that my role would be expanding and that it'll be more democratic, so my writing would be accepted, but that never happened.

MRR: Do you do all the song writing?
Page: I write all the stuff and I pretty much arrange it too. I kind of do like a four track. Unlike my other band it is much more democratic, in that if enough of the members dont like what I write we don't do it. As far as rehearsals goes it is 100% the band, we work together.
Peter: Most of the decisions, if we have a dispute, we have an anonymous ballot. We all walk around with bags on our heads and vote. (laughter)

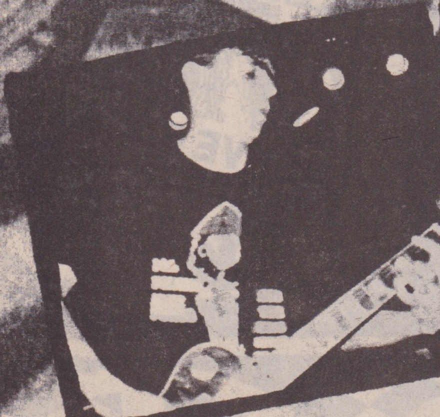
Helmet

MRR: How did you guys hook up with Amphetamine Reptile Records?
Page: I mailed out demos to a bunch of independent labels, one of which was Twin/Tone, they passed it on to Tom Hazelmeyer. He called us up and said he wanted to put out a single with two of our tracks (Born Annoying 7"). Then we did a Dope, Guns and Fuckin' thing. after that Tom asked us to do an LP by then we had enough material for one. We're basically a new band, we've been together for about a year and a half, so everything we do is pretty much what we are doin' now. We should have a new LP out by September.

MRR: Do you plan to stay on Amp. Rep?
Page: Yeah, Tom is a really easy guy, a no bull-shit type of guy. The other band was on a unpredictable label, he ended up dropping the band, with Amp. Rep. you know where you stand. I'm not that wild about the distribution. I think we've been fairly fucked as far as distribution goes. We hope its been resolved.
Peter: On the plus side, when we go back to Minneapolis, Tom will feed us pate. *(laughter)*
Page: You can always count on Peter to be witty during an interview.

MRR: How is the NY scene?
Page: Well it is either you like the bands that come out of NY, and if you do, then it's cool. Yet if you dont, then it's not. pretty much stay at home.

MRR: In terms of places to play?
Page: Well, there's CBGB's and the Pyramid, other than that there are just a few dive places. Unless, you've reached the level to play the Marquee, or open up for some shitty band at the Ritz.
Peter: There are a few number of bands in NY and I've seen them so many times.



MRR: What about the west coast, do you guys like it here?
Page: Well I'm from Oregon, I like it here, I think the crowd is really good. We're getting fewer blank stares from the crowd. I study the audience, but the big surprise was in the midwest, they were intense.

MRR: Do you guys still maintain jobs?
Page: Yeah, Peter and I were bartenders, then we quit, after we got enough money.
Peter: I looked forward to being independently wealthy, but it didn't happen.

MRR: What are you guys listening to nowadays?
Page: I still listen to old Aerosmith, I never grew up. I like Led Zeppelin, Black Sabbath, Killing Joke......and other weird stuff like Thelonius Monk.
Peter: I like putting my guitar on and dancing in front of a full length mirror. That is my biggest influence right now. (laughter)
Page: Pete likes to dance naked cuz he has such a hot body. Peter had his butt removed. He likes a lot of Austraillian music like Olivia Newton-John, she's a nice catholic girl.
Peter: Yeah, like Midnight Oil, Men at Work, and don't forget the BEE GEES................

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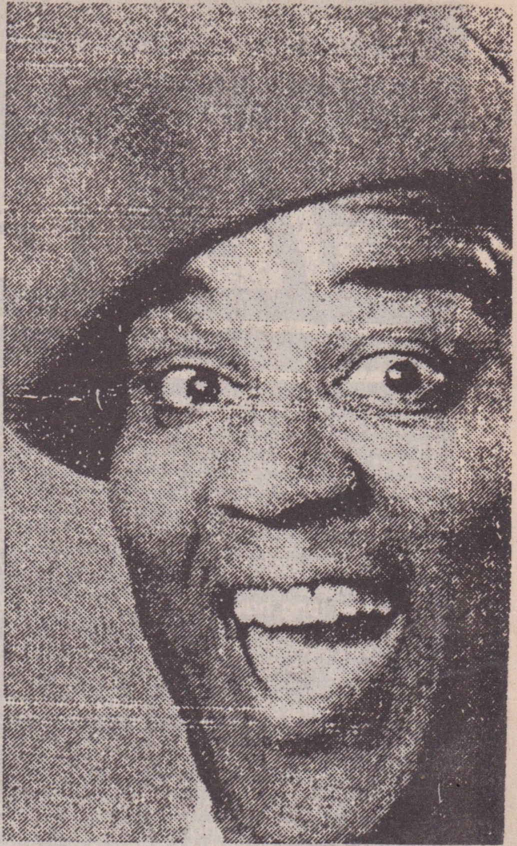

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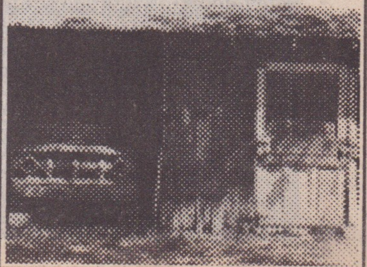

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C/Z records

Daniel House has been the driving force behind Seattle's C/Z Records since the mid-eighties. He also was, until very recently, the bassist for SKINYARD, and the person in charge of distribution at Sub Pop. He has given up these other endeavors to devote his time and attention to C/Z. This interview took place in February, 1991 before a SKINYARD show in Boise, Idaho. Interview and photos by Mark Hanford.

MRR: How long have you been doing C/Z Records?
Dan: I've been doing C/Z since about 5 years ago, since the first SKINYARD record came out.

MRR: So the first SKINYARD record was the first C/Z release?
Dan: No, actually the first C/Z release was Deep Six, a compilation that had the first ever released material by SKINYARD, SOUNDGARDEN, GREEN RIVER, THE MELVINS, AND MALFUNKSHUN and also had a track by the U-MEN, who already had an E.P. out. After that came the MELVINS 6-song seven inch. At that point I basically took charge of it.

MRR: So somebody else was doing it before you?
Dan: Yeah, somebody else started it and very, very cluickly got burned out. A couple of great records, definitely, but he really didn't promote them very well or advertise them at all. He started out the way most people start out. He just wanted to put out a record and didn't know how to do it. Pretty much all of the money went into production. So I started with the first Skinyard LP and pretty much took it from there.

MRR: Let's see... If C/Z started about 5 years ago and Sub Pop put out their first record, Sub Pop 100...
Dan: ...about 4 years ago.

MRR: Then, is it your perception that people think C/Z is trying to ride Sub Pop's coattails?
Dan: Well, Sub Pop was from the very beginning a high profile endeavor, while C/Z was much more of a project. It wasn't a serious money-making venture. I just wanted to put out good music and break even. The Deep Six compilation was actually the record that inspired Bruce, admittedly, to want to start a record label because he thought that it was such a crucial timepiece for the Seattle scene. It really chronicled the beginning of everything that Seattle's now known for, so he actually was inspired by that record. Some people may think that I'm trying to ride the coattails, and I've certainly gained some advantage from having worked at Sub Pop. I think they've also benefitted from being the primary distributor of my stuff. It's never really been a big point of competition.

MRR: Now that you aren't working for Sub Pop anymore, do you plan to put out more stuff than you've been putting out?
Dan: I hope to. At least with more consistency and more of a steady flow. I have a number of releases in the works right now.

MRR: What is the criteria for the bands you have on the label? Do you have to like them?
Dan: Yeah, if I don't like them, I'm certainly not going to put them out. I think I've had some problems up to this point with not having a focus to develop an identity. Considering that I'm going to be going full bore, with an office, and am going to be trying to pay myself, I'm going to have to really narrow my focus and not go in so many different directions.

MRR: So it's becoming less of a projecy and more of a business?
Dan: Yeah, and so there will be more of an identity in terms of the type of music. I feel that its kind of unfortunate that I have to do this, because a lot of the poppier stuff and the more experimental stuff I'm not going to be doing as much of. I'll definitely be sticking with a lot of the harder-edged bands.

MRR: What is your response to people who would call that selling out?
Dan: I'd tell them tp start their own fucking record label. When it comes down to the point where you can't afford to lose money as readily, you've got to take that into consideration. I'm not going to be selling out, because I'm still not going to be putting out music that I don't like. I feel like I have a more eclectic taste in music than most of the people that buy my records. There have been certain records that have not sold as well, and I have a pretty good idea what the public likes from C/Z.

MRR: Who distributes the C/Z stuff?
Dan: Sub Pop, Caroline, Rough Trade, Semifore over in Europe, and Carao. I'm considering doing some direct to retail stuff, but it all depends on some conversations that I have with my distributors, because I really need them to promote my stuff.

MRR: Hard to Believe, the Kiss covers compilation has done really well for you, hasn't it?
Dan: It's the best seller that I've had yet. I mean, that's sort of predictable because of the novelty, the line-up, and everything. It's kinda cool, because whether you like Kiss or not, it's still fun. It's a novelty, and there are some really fucked up versions of Kiss songs on it.

MRR: It originally came out on the Australian label, Waterfront, right?
Dan: It came out on C/Z at the same time.

MRR: Isn't most of the Waterfront stuff done by Sub Pop?
Dan: No. I don't think Sub Pop has licensed anything from Waterfront. Waterfront has licensed some stuff from Sub Pop, but it's never gone the other way. Sub Pop actually had the original offer to do the Kiss compilation, but they passed. I took it and I also got two tracks that are not available on the Australian or European versions. You see, I helped them get NIRVANA, COFFIN BREAK, and SKINYARD. Those tracks would not have been on it without my help, so that's sort of where the whole trade-off went. I helped them with that and I licensed it in the U.S. and got the MELVINS and HULLABALOO. The two tracks by those bands are only available on the U.S. versions. There are three versions, the U.S., the Australian, and the European. **MRR: So the CD that came out in the U.S. has all of the tracks on it?**
Dan: No, it still doesn't have everything. There is stuff on the Australian version that you won't find on the U.S. version. Stuff that I felt was filler, and pretty bad filler at that.

MRR: Any advice to people wanting to start their own record label?
Dan: I generally say "Don't!" It's really difficult when you first start out. It's really hard to get paid, and it's very unrewarding. I don't know, I guess it depends on why people want to start a label. I started doing it because I had this band and we didn't have a label, but we wanted to put out a record so we did it ourselves. It's a lot of work for a little reward, unless you get really lucky or you've got a lot of money.

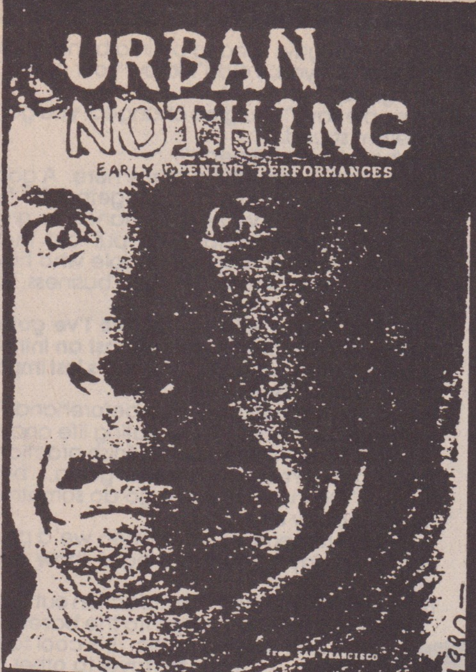
MRR: As a small label, do you pay for the recording and other expenses for the bands you put out?
Dan: So far, no, I've not been able to pay for recording. Usually the bands come to me with the finished recording. You know, I get shitloads of demo tapes all the time of stuff already recorded.

MRR: So, once you start getting back money on a record, do you pay the band for their recording costs?
Dan: No, it's a per record royalty rate. Once my expenses are paid off, the band gets a certain percentage of the money on the sale of the records. I'm hoping that with advertising, better distribution, and the bands touring I will be able to sell more records. If I can start selling higher numbers on every release, then I'll be able to reach the point where I can start paying for recording.

MRR: Do you find a problem with running the label and touring with SKINYARD?
Dan: Yeah, definitely. By the time this comes out, this will be public, but... I'm leaving SKINYARD. Basically, part of the reason that I'm leaving is that I need to be able to make some choices and devote more time to the label and see if I can make it. I want to be able to support myself and pay the bands at the same time. SKINYARD will, however, go on with a different bassist.

MRR: That's about it unless there is anything more that you'd like to add?
Dan: As long as there's an emphasis that C/Z is the other Seattle label.

MRR: It's not the only other Seattle label.
Dan: I think C/Z is the other one that people who are interested in Sub Pop might be interested in.



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Sideshow are from Lincoln, Nebraska and formed in 1985. Aside from their music (the kind of raw-energy-melody that some would call "the D.C. sound"), they're also notable for their endurance. Since the original group's formation they've survived several transformations in Lincoln's music scene, a line-up change, and the departure of two members to different cities—only to return and keep things going. In 1988 they put out a four-song 7" on their own label, Caulfield Records, and this last December they came out with their first album, also on Caulfield. During a visit to play live on Columbia, Missouri's community radio station, KOPN, they were interviewed by Lane Van Ham. All photos are by Jason O'Reilly. Paul—drums, Rich—guitar, Bernie—bass and vocals, Adam—roadie.

MRR: Tonight I know you didn't want to use "the P.P. word" on the air, but to an extent it's an inevitable question, right? There was something before SIDESHOW.

B: All three of us were in a band called PEER PUPPET. It was a five piece. Then the other people bailed and SIDESHOW started about three years ago. Then we recorded some songs as a three piece and released a 7".

MRR: How did that change happen? You sang as a three-piece as PEER PUPPET for a while. Did it just become more solid?

B: Peer Puppet was a different thing, so we got a new name to symbolize that something new was going on.

MRR: Then you had to x-out the name on the record...

B: Yeah, that sucked. I got a rubber stamp with "SIDESHOW" on it and markered out the "PEER PUPPET" on the record.

MRR: So if you include PEER PUPPET in the whole history, that's five years, which is a pretty long time. It seems kind of odd to go for that long a time before putting out an album, I mean some groups are together for a year and they put out a record.

R: It just takes time. To me, it's weird that a band will form and like six months later they'll have something out.

P: But then six months later they'll break up!

R: Like, as far as Lincoln goes, POWER OF THE SPOKEN WORD put out an album, toured, and broke up. MANNEQUIN BEACH put out an album, toured, and broke up. Now we have an album out and we want to tour, so...

(brief ominous silence and laughter)

B: It hasn't been that big of an issue, I mean the best thing about being in a band is just playing.

P: Vinyl's so weird, there's something about recording in a studio...

B: ...that doesn't quite cut it.

P: Yeah, there's nothing better in this world than the satisfaction of knowing that someone enjoys what you're doing. If someone looks at me and says, "Oh, he's fuckin' crazy," or "Wow, he's really great," or whether they're in the middle, I know at least we're doing something to this society.

MRR: So obviously the vinyl is secondary.

B: I don't think we've ever really captured anything yet in the studio. This record's pretty close.

R: I think it makes us sound a little...wimpier...

B: It's a learning thing, getting sound down for studio. Hopefully we'll be able to make our money back on this one and do something else.

MRR: You've seen a lot being together for five years and I'm wondering how the events going on at the time you formed PEER PUPPET differ from now. What changes have you seen? Is it more open now, or less so?

R: As far as the whole scene thing in Lincoln goes, when we were Peer Puppet there were more shows.

P: And the punk thing was THRIVING...

B: I guess we've seen a couple pretty drastic fluctuations.

R: From "The Brickyard," (a Lincoln show hall that closed in 1986) with shows every week to bars.

MRR: That's the impression I get from talking with people who have been here in Columbia for a while and I'm wondering if it's a common thing.

B: It must be that way everywhere.

MRR: I think around the country a lot of bands that started as the more garage or grunge have become more tight and are mixing with a wider range of other bands.

B: That's what happened with us.

P: The problem with the way things were before was that there were tons of people all over, but any band could have been doing what we were doing and they would have been into it. There was no appreciation for what we were. I talk to people who are like, "Yeah, you guys used to be in a band, I used to thrash to you, I didn't know your name, it was great."

R: People say, "You guys changed, you got a different sound..."

B: What did you expect!?

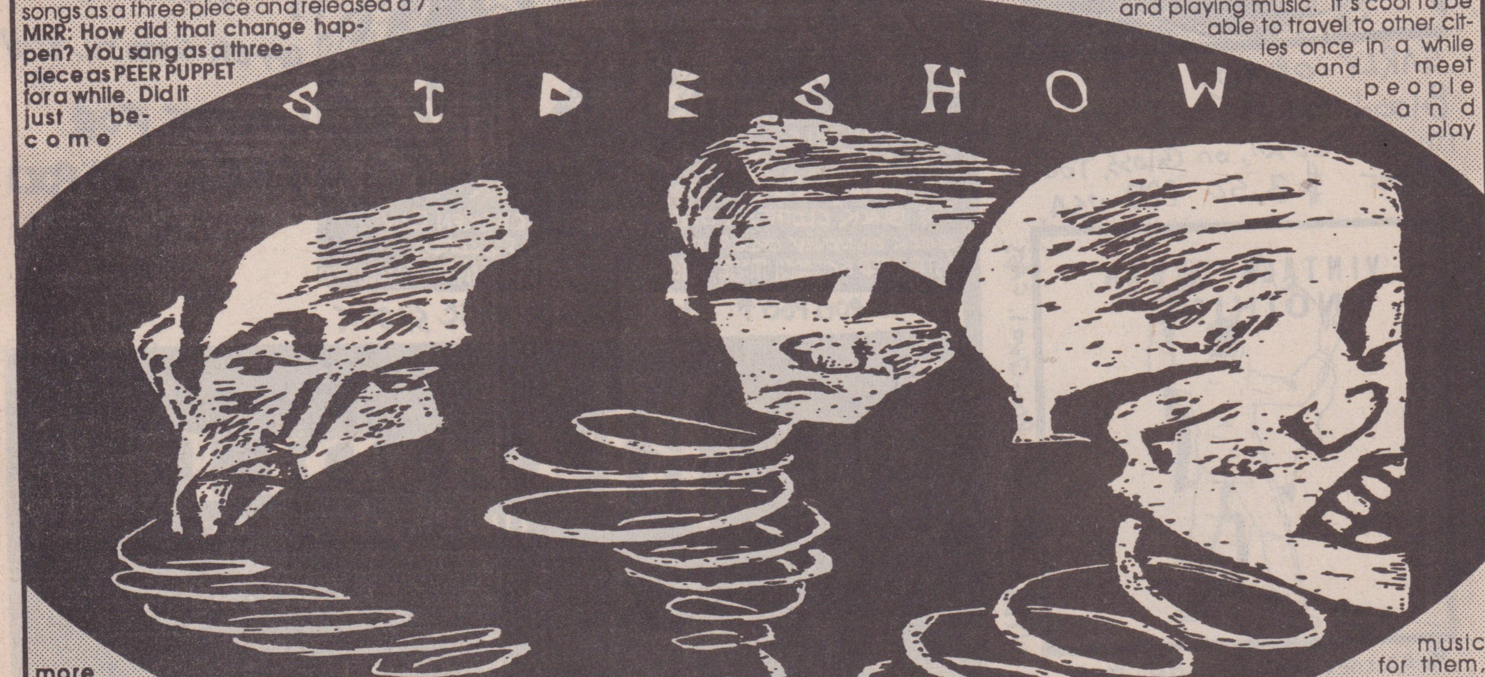
Adam: I have something to say here. A good thing about you guys being together for five years is that you've had a chance to grow together. Other bands who put out these records just after forming, people who have been in bands before, are like a business. This is more like a family.

MRR: For talking with you before I've gotten the impression that there's almost an intristic value in being in a band, that that's just important in and of itself.

P: For me at practice, it's like beforehand I'm carrying this burden of just hating life and it's usually just as we're about to finish practicing that I get, "Yeah, let's keep going," but I realize, "Oh, now I have to go do something for somebody else."

R: Yeah, I remember times when we'd practice everyday without having a show even close.

B: Personally I get a lot of satisfaction out of just making songs and going into the basement and playing music. It's cool to be able to travel to other cities once in a while and meet people and play music for them, and maybe they'll dig it and buy shirts or records or whatever, but I think maybe the main thing is going down into the basement and playing really hard.



MRR: Well, what made you do it in the first place?

B: You know, I kinda think we got...

P: I got conned into it.

B: (laughs)YEAH! When we all first started playing together it was like, "Oh, I know this kid who has drums, and he's kinda weird and he has a basement, and we'll have him play drums for us." So we go over to Paul's house and he's like, "Uh, yeah, like, um, O.K., I'll play drums."

P: The only reason I was drummer is because I had one drum. And all of a sudden here I am playing drums with Rich and Bernie.

B: Paul was totally conned into this.

MRR: Do you feel like people still do that sort of thing? I feel like I could never go out, buy a cheap guitar, and get in a band, because there would instantly be these expectations.

B: I think maybe more recently that expectation has come out, that a "new band" has to be so impressive, and it's not necessarily true

Sometimes I get really inspired by bands that just go out and do it, but what inspires me most about that is level of energy, that they really believe in what they're doing.

R: I remember when our first record came out and I'd be walking down the street and someone would say, "Oh, look, there's so and so," and I'd be like, uh, yeah...

B: It's kind of funny looking back, because that thing is so shittily produced. Oh, man. I can't see why people would be that impressed with it except for the fact that we just said, "Let's go do it."

MRR: I think that's beyond what a lot of people really conceive themselves of being capable of. If people can't think of doing a fanzine or being in a band, then it's just that much more impressive to them.

B: Yeah, that's kind of weird when people think you're SOMETHING and I'm like, "God, I'm just some loser..."

R: People think there's some secret or some foot in the door.

MRR: You're all involved to some degree in art, and you had a SIDESHOW show, in fact, at an art gallery last year. I was wondering how you all think about that. Is there a connection between that and your music?

B: In a vague direction, yeah. There's probably not an exact correlation, it's just an individual expression of each of us that we like to pursue, and the band is a group expression.

P: This is cosmic, and you guys are going to trip on this, but this is my perspective. When we start playing, first of all there's feeling, you feel it. Second of all it's hearing, you hear it. And all of a sudden you start to visualize it. There's Bernie, there's Rich, and there's all this equipment, and that's for the first couple songs. But then we all start feeling what's going on (this is on a good night or a good practice), and I start to lose absolutely all meaning between three individuals doing something and it's now one thing, where I'm playing guitar, I'm playing bass, I'm singing, and playing drums.

B: That may sound kinda corny, but...

P: We're all involved in this, it's not like "Bernie McGinn's Band, SIDESHOW," or "Rich Higgins's Band, SIDESHOW." It's so equally divided. Bernie does most of the PR, but Richard and I are equal to that doing something else. Like, I think I pay for it in smelling like shit...(laughter)...or sweating all the time. You guys have never realized what it's like always being drenched, that's whay I'm going bald, is cuz I'm drenched so much. These guys are scot-free, combing their hair while I'm sopped.

R: Uh...my back hurts, my fingers have callouses...

MRR: Oooh, everybody's injured.

B: That's probably what keeps it going is that the whole is more than the parts.

MRR: How does what you do as a band reflect your values?

B: Um...

MRR: Well, just to prod you here, you've put out your own record. To an extent there you don't have enthusiasm for looking around or waiting for someone else to put it out.

B: It's a way of just taking charge and getting it done yourself. I guess I'm kind of that way. There's something in taking on that kind of project. That whole do-it-yourself ethic is really cool. People say, "Hey, you might be able to get signed," or whatever, and maybe we could, but I think another cool thing would be to get a record label started to put out bands from around Lincoln that are really good.

R: Other bands in Lincoln, we tell them we're putting out a record and they ask, "What label?" When they find out we're doing it ourselves it's like it's less cool...

B: I think it's more cool.

MRR: Obviously you could be doing other things with your music, though.

B: Certainly the goal isn't to be some star or anything. I wonder if maybe later on that changes, but I don't think so for us. The band doesn't even begin to make back what we've sunk into it. It's just not that important to us.

MRR: Bernie, you're the one who writes the words. How do you decide what is and isn't song material?

B: With more overtly political lyrics, I don't feel like I'm educated enough to come out in that fashion. I just write about things that I care a lot about or that move me. It can be about anything. It tends to be about relationships with people, but then again, "Kick in the Teeth" is about bad shit that's going on around the country or around the world. I don't want to put anybody on and I can't put myself on.

MRR: What are you planning for the future? I guess right now your goal is to get the record out and moving...

B: I'm shooting just to get out and tour.

R: Play it by ear.

P: We'll only get better as long as we keep playing!

Sideshow can be reached at:
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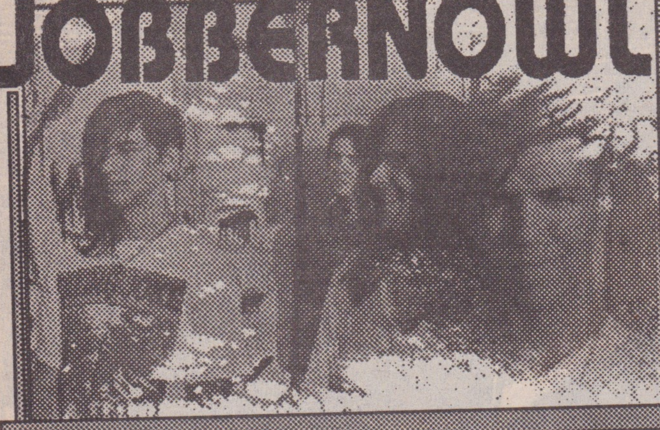
NEW BANDS

JOBBERNOWL



Straight out of Miami, FL, JOBBERNOWL has been playing powerful melodicore for about a year and a half. They have released one demo that brought them to the attention of Dr Strange Records and Germany's Re-Core-Ds. 7"s on both labels are due out this summer. The band consists of Scott on guitar, Fausto on drums, George on vocals, and Omar on bass. The following interview took place with Scott and Fausto after a recent show with ALL in Miami. Questions by Mike Connors.

MRR: So tell me about your guys' music and influences.

Scott: Our music is basically a mishmash of everything we all listen to. Everyone in this band has totally different tastes. I personally listen to a lot of rap, from PUBLIC ENEMY to the AFROS to the BEASTIE BOYS. HC wise, I'm addicted to SAMIAM and JAWBREAKER, they're doing something totally original and mindblowing. I also like BIG DRILL CAR and ALL - basically the whole melodic thang. Our bass player, on the other hand, listens to techno - DEPECHE MODE, SKINNY PUPPY. He's in another band as well, DREAMTIME, that plays pure techno. I guess we serve as an outlet for aggression for him.

Fausto: Drum wise, I like Bill Stevenson a lot. I also like the drummer from New Model Army. I listen to drummers from all styles of music though, and I try to incorporate techniques that you normally wouldn't hear in our kind of music.

MRR: Your demo seems to have gotten you a lot of attention.

Fausto: We've been really lucky. It's gotten us more attention than I thought it would. I kind of expected it to just be a local thing, for our friends and shit.

Scott: Yeah, its pretty surprising. When we recorded it, we just did it for ourselves, so we could have a copy of the songs. But people liked it I guess. One person, Bill Clower (formerly of INDECISION) helped us out a lot by sending it to people. Before we knew it, we were getting letters from places like Canada and D.C. from people who really liked it. A D.C. 'zine, *Shredding Material*, interviewed us and put us on a comp, and that's how Dr Strange heard of us.

MRR: Your songs have kind of an introspective feel to them? What inspires you to write and who does most of the writing?

Scott: Well, everyone contributes. Musically me and Omar will come up with ideas, but everyone's opinion is important when we are writing. Lyrically everyone contributes in regards to our songs being introspective, I personally write about what goes on in my head because that's the only thing I feel that I have a clue about, and sometimes I'm not so sure about that.

Fausto: My lyrics are totally personal experience - daydreaming. I usually write totally spontaneously, if it takes me more than a half hour to write lyrics I don't use them

MRR: In one song on your demo, 'Fuck..Sorry", you switch musical styles like five times. On other songs the interplay between the band is fairly complex, but you retain a driving, melodic sound. Does a lot of thought go into your writing?

Scott: Absolutely not. The only thought we have is not to be cliche. All of us have been in straight hardcore bands, and we're all kind of sick of playing that style. We're trying to do something different. But when people say we're complex, I have to hold in my laughter. I mean, I think I suck at guitar. Most of the "complex" parts are me fucking up.

Fausto: We've got a really unorthodox way of playing. I'm totally self taught, so I don't know the "rules" for playing drums, so its different

MRR: What's the Florida scene like?

Fausto: I think Florida in general is good, but just like anywhere else, the people see you so often that they get tired of you, so it's hard to get motivated When we play out of town in Florida, other bands are really nice about hooking us up with places to stay and all.

Scott: It's good. There are definitely a lot of killer bands. We recently played in Tampa with a great Florida band - AWAKE!. lot of petty scene gossip goes on in Miami, but I guess that happens everywhere. It really bothers me though. It's amazing how whatever I say can get twisted so much. Plus, bands don't get paid well in Miami, at least we don't. There must have been about 300 people at tonight's show (with ALL), and we made nothing. A lot of the bands around here have managers who act like little corporate businessmen. They try and push other bands around. I really don't understand it I would never lave someone represent this band for me, its too personal

MRR: Is money important to you guys?

cept to survive. But that's why I have a 9-5 job. I don't look at the band as paying for any of my necessities.

Scott: That's for sure I mean, obviously money is not why we play. Money is not a part of this band's objective. As far as we're concerned, music and money don't mix. But when you want to record and some club owner is dicking you out of money he made off you so he can use it to deal drugs or something, I find it a little hard to deal with. I don't mind not making money, except when someone else is making it off of me. Does that make sense?

MRR: Sure it's a good point, but unfortunately it goes on all the time. Are there any new bands that you guys have seen that you like?

Scott: Oh yeah I think one of the funnest thing about being in a band is being able to see and play with other bands. In Florida, some really good bands are AWAKE!, NAOMI's HAIR, FUNKHAUSER, BEYOND REASON, QUIT, wait - I better stop because I know I'm going to forget someone and they're gonna get pissed. There's a killer band in Ohio, which is where I'm from, called ROUGHAGE. FACE VALUE, from Cleveland totally rips. I used to play with them in an earlier incarnation, when they were cal)ed the BAG MEN

Fausto: From Florida, I like NAPOLEAN SOLO and AWAKE!

MRR: What's in the immediate future for JOBBERNOWL?

Scott: We are releasing a 14 song cassette called Static Head very soon. In late July we're planning to tour from Miami up the east coast. We've been asked by a booking agent in Canada to play 2 weeks with ALL up there in August. We really hope that works out. ALL are very helpful to new bands, and we're big fans of theirs. But regardless of that, we will tour in the US this summer. Plus we have the records coming out. After the summer, I'm going to grad school, hopefully in D.C. Fausto and I will probably continue on up there.

Fausto: We're really looking forward to touring. It'll give me a chance to go to a lot of places I've never been before, like out of Florida. As far as our plans after that, we're just going to wing it and see what happens.

JOBBERNOWL can be reached at 512 SW 73rd Ave, Miami, FL 33141. For a copy of the new cassette, Static Head, send $5 to Faust Figueredo. If you can help in booking for their summer tour up the east coast in late July please call Fausto at (305) 261-8191 or Scott at (305) 285-2599

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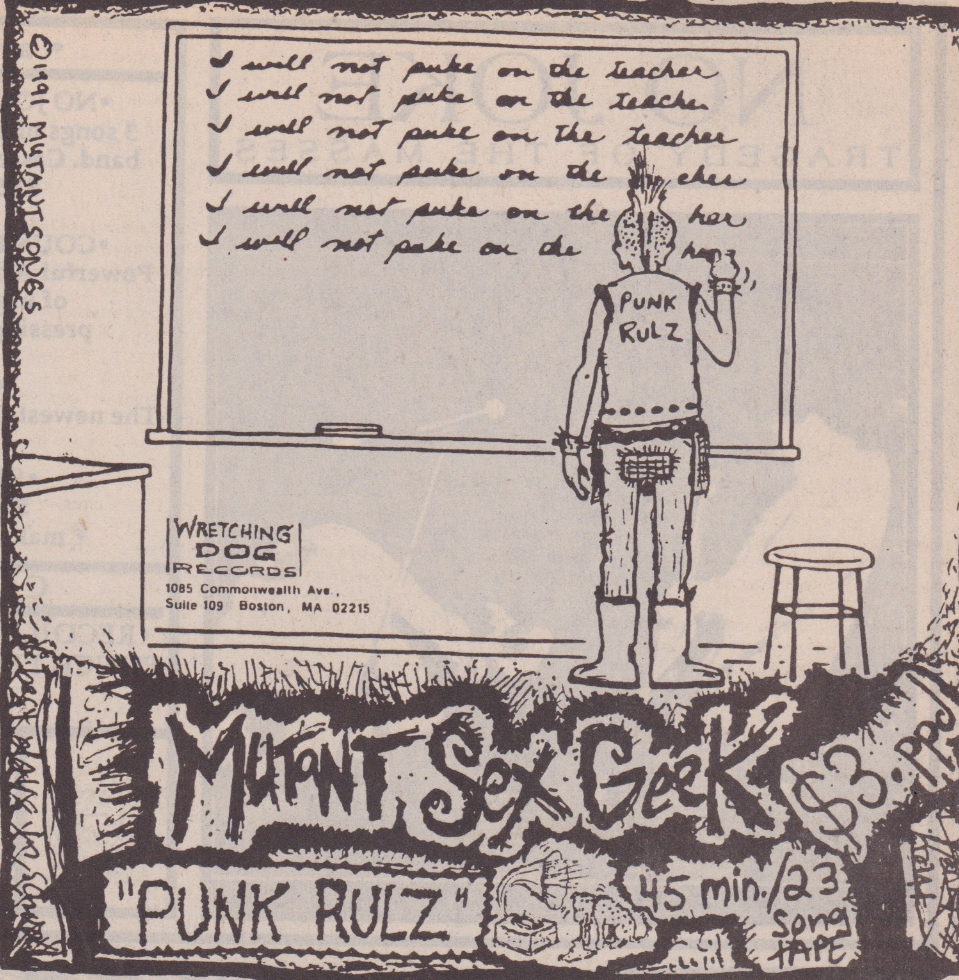

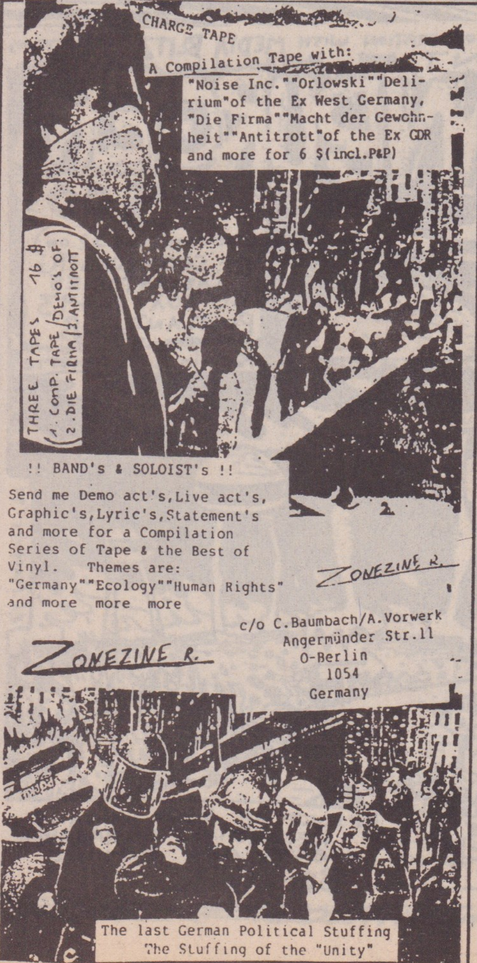

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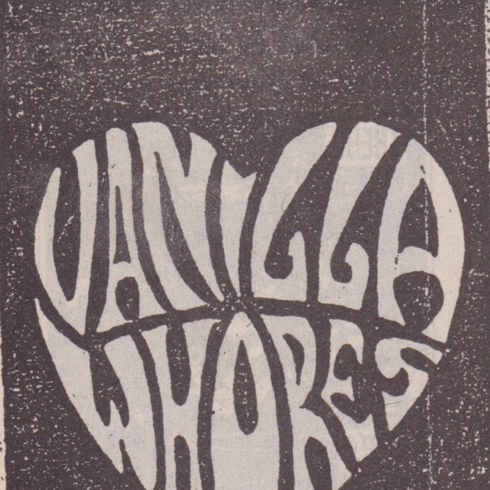

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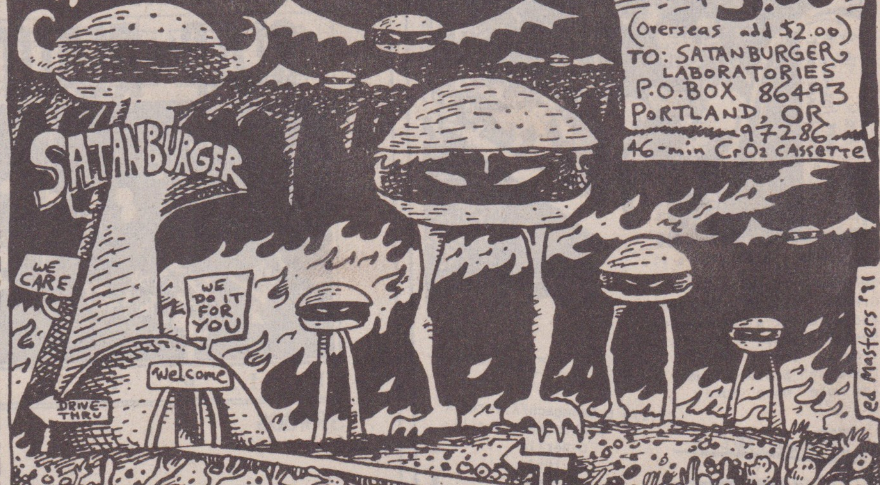


"SATANBURGER sounds like the result of vegetarians from hell taking acid and then recording it. AAAAHHH! Mommy, help! Little electronic insects are eating my brain! ACK!..." —— Backlash

Tesco was the frontman for the legendary MEATMEN. His latest incarnation is TESCO VEE'S HATE POLICE, you can see him in your town real soon! Fans can write for Meatmen and Hate Police stuff at Tesco Vee's Hate Police, P.O. Box 5542, McLean, VA 22103. This interview was conducted on Easter Sunday at Tesco's palatial pad in northern Virginia by Bob and Sarah of the Krylon Underground.

MRR: So Tesco, what do you think of this DC 'scene'?

T: In '81 everything was completely different than it is now, but there was a grapevine. It's interesting how you correspond with people, and some people are still around, like Tim Yohannan. From many, many years ago I asked him how many different scenes he'd been through. He said, "Oh Christ, Tesco... ten or twelve," no, but you know what I mean though, it's the same with people that have been in bands for ten years. You go through so many different crowds, it's amazing. One minute a kid is an eighteen year-old skinhead, the next thing you know he's a grad student at Mason, you know. You got Bad Religion, who now makes hundreds of thousands of dollars, basically playing 1981 music. You've got Fugazi making hundreds and millions of dollars, and they're a classic case of guys that came out of punk bands but went on to do something better, more artistic. That's about the only band in this whole town I can get at all excited about, Fugazi. Cause I think they're just in a whole other ... without climbing up their butt like every other music critic ... I think they're onto something deftnitely cool.

MRR: There's so much energy in their music. I like listening to them.

T: Absolutely, there's so much going on.

MRR: I was upset, number one, because I missed seeing the Meatmen play - I got into that kind of music in about '83 or so. First show was Iron Cross, Government Issue and the Nike Chicks. I also missed Minor Threat and all those facial expressions Ian makes - I had to see them on video, you know.

T: That was the sole reason I came to DC. As a matter of fact, I was a schoolteacher at the time ...

MRR: Really, what did you teach in school?

T: What did I teach? Fifth grade. I was Mr. Vee.

MRR: That's great.

T: You know, some people go "How can you teach school, you're a sick motherfucker." I say "Hey look, I know when to be a sick dog and I know when to be a normal person." I'm a multi-faceted kind of a guy, like everyone who has half a brain is, they understand that sometimes they can be wacky and sometimes they have to be serious, and I think I was a master of that — playing both sides of the fence. Now, one time the Meatmen played on the roof of an old barn, and I was running around with a microphone in my butt with my pants down, and there were some high school kids there that were older brothers and sisters of some of my students. That was the summer after I officially retired, well I was laid off. It was due to declining enrolments, it had nothing to do with the butt-microphone thing. In '81 everyone left Michigan and went to Texas. There was a show that was going to be happening, at 9:30 (nightclub) - it was Youth Brigade, the GI's and Minor Threat. It was like June 15, 1981, probably. I went to the superintendent, it was the last day of school and I wasn't going to be there, and that's just like being a surgeon and missing the surgery. Last day of school, I went to the superintendent and said, "Look, I got this friend who's getting married..." I made this huge story up, cause I was so much more into my music than I was into my job at the time, nothing changes there. But I went to him with this story, and I got out of it, we came to DC, me and the Necros, and we were cruising up, and it was like history seeing those bands as far as we were concerned. See, we had our own thing going in the midwest, we had Negative Approach, the Necros, the Meatmen, and all these other bands you've probably never heard of, Youth Patrol, and we had our own scene, and we were communicating with Henry and Ian, pretty much, trading singles, and it was cool, we came out here. I just like this area, cause Michigan's so beat anyway.

MRR: That's where you're originally from, Michigan?

T: Yeah, I'm from Kalamazoo, originally. There was no work, I don't know if you guys remember but there were some real bad times back then. I just said "Fuck it - we gotta get out of this dump." (Nothing personal, Lansing, but we had to get out of the steel-belted gray bogus dump.) We left and came here and we love it here. Albeit, it is a gentrified, yuppie, BMW-driving, really grody — in that respect, but it does have its points. Don't you guys like to feel like you're close to something?

MRR: Hell yeah, every time something comes up at the White House ...

T: Right, it's like even if you're flippin' George off as you go by, you feel like, "Hey, I'm flipping off the president." When you live in Little Rock, Arkansas you can't do that. Well, you could, but it just isn't the same!

MRR: I can spit in his yard.

T: Right. The music scene sucks here, it has for the last five or six years. "DC eats its own," I've said that for a long time. Nobody

likes to see any other bands get ahead. They can't handle it, sour grapes, badmouth, do-whatever-they-have-to-do to cut everybody down to size, and when you just keep cuttin' each other down to size, nobody grows very tall, and that's the way it's been, it's always been that way, and that'll never change. That's why it's nice to see a couple of bands — I hear Manifesto is on the verge of being signed. Anyway, there's nothing going on here.

MRR: How does the proximity to the nation's capitol affect your lyrical bent?

T: That's a very good question, I'm glad you asked me that. As everyone knows, people are murdered here at alarming rates, and I don't think you can live here and not be affected by it one way or the other. I don't necessarily look at it in the way a lot of people look at it, "Oh, that's terrible." I know it's terrible, but it also is inspiring in a way. If you're an observer of history like I am, I think it's a really interesting time in history as this whole younger generation with absolutely no morals, values, ethics becomes adults, or at least old enough to carry guns. They have absolutely no clue as to how to deal with life's little ups and downs, so they shoot each other. Also some of the bands have inspired me, like NWA and all that stuff. Cause I think, taken for face value, that stuff was genius. I mean, how long could blacks go on singing about 'dance, dance, dance' when they're getting pummeled by the Reagan years and civil rights are down the crapper. So I thought that was cool when all the 'nigger motherfucker' bands came into vogue.

MRR: They got my adrenalin pumping.

T: Yeah, didn't it? And, so I'm coming from that perspective. We are venting 'honky-hate,' since we are whiteys and we can't change that. We have a song called "Burp Gun Boogie" that's totally influenced by that. It's all about guys in street rods with automatic weapons bustin' caps on each other and it's cool. See, I'm not out there to change anything, I don't believe music changes a goddamn thing. Music is entertainment, and what young kids want to hear about is hot rods, chicks, guns, so that's what I give 'em. Fuck it if somebody doesn't like it, I've always gotten shit from what I've written. You know "Lesbian Death Dirge," I mean, people got an attitude about that.

MRR: If I took that album seriously, it's like, "Who isn't offended on this album?"

T: Well that's the whole point, I'm like the barometer of someone's boiling point, I like to find that. I've met with varying degrees of success, didn't quite get the reaction I wanted sometimes. For the first few years, I never got any negative mail, believe it or not. Nothing. I'd hear about it in magazines, in editorial sections, but I'd never get anything like the "I'm gonna kill you" letter that I hoped to get. I've been called everything through the punk circles. It's not all true, either, well, on the face of it, people might say racist, sexist, homophobic, blankety-blank, but if they really look at it for what it is, and everyone says "kneejerk, bullyish, scatological." Best description I ever heard was this guy Craig Tajis who used to do a magazine called *End Times*, and he said the Meatmen were "scatologi-cally sophomoric with underlying savagery," and I thought that was great. It is, it's always been, tongue-in-cheek. It's kinda like just throwing it up in your face, and some people can handle it, some people can't. I've said some of the most outrageous and irresponsible things just to get a reaction, not so much as the content of the statement, but it is the kneejerk, slap-in-the-face, ice-pick-in-the- prostate gland that I'm looking for, and that's all it is, kinda like wake up, and it's funny. The Meatmen were funnier than this new band. This new band is not inherently funny, it's much more attitude, and much less — I mean, it's still funny, I don't know how to describe it. You could say no more whack, just all out attack, but I don't want to say there is no more whack, because the band still does have a sense of humor, and that's a lot of what I'm about, and what all the other guys in the band are about too. But it's definitely not me on stage with silly string, confetti and dildoes flailing, and I had this big pink wooden guitar that shot smoke out the end, still nothing in the GWAR scale, but people liked to come and see us, and I'd usually end up by the end of the night in nothing but a pair of pink underwear and pink platform shoes, which I can show you. Once again, our fans at home can't see this by reading the magazine. There are still dildoes in the act, but now they're in the shape of clubs. These shoes, though, I found these, I like to wear 'em through hotel lobbies. We played in Augusta, Georgia, our drummer had shorts on and he put these on, and went walking in the club, it was crowded with punks and he came up the sidewalk, he's got really long hair and the kids were just looking at his feet, like, and I don't think they dared laugh. We had some great times, we toured the country a couple times. Great road stories, our old guitar player Jamie used to get fuckin' completely out of control, he'd be high on pills and who knows what else? He was the epitome of the really skinny, you saw him in the video, with the hair, real skinny, never took a bath, and he's the one that got laid every night. It was just like, whoa, these girls wanna be bad with the sweat man. We threw his pants out of the tenth floor balcony in the hotel in Montreal. When he finally took 'em off one night, he hadn't taken 'em off for a week, he took 'em off and we chucked 'em out the window. Next morning they were still layin' there, where they flopped on the sidewalk. "Where are my pants, dude?" It was something else, I remember he was screwing this fifteen-year-old girl on the baseball diamond when we played in Green Bay, her mom came, was looking, Mom was all drunk, "Where's my daughter?" "Last I saw her she was out on the baseball diamond being fucked!" She just like walked out there, and I never even found out what happened. The one tour that we never should have gone on was through the middle of America. Cause we played some god forsaken places, Little Rock, Arkansas in an old cinderblock greenhouse with just light bulbs in the ceiling, big puddles of water... We played in South Carolina someplace where everybody sat in chairs. They loved it but they sat in chairs the whole show. Same thing in Toronto, we played at the Alma Combo where the Stones did their famous show, it's a big club, people just sat there. It was packed, sold out, but it was like they sold out a dinner theater, you know? We were doing "French People Suck" and they're like "ha ha ha" and half of them were probably French! Cause the Canadians are so happy you just wanna slap 'em and say "Wake up!" There's no crime, you go to Montreal and you can walk around at like three in the morning, and nobody bothers you, it's real clean, but there's something really Wonderbreadish about it that makes you not want to live there, I'm not sure what it is. We made fun of Canadians, you saw the Way USA. We got busted going across the border, because Peter had his treatments for the show, like the ideas he had, and he had written down "the Canadians are not our friends, the Canadians are freaks of nature" and you know, brainstorming, all these phrases. And they searched our car, cause Peter has real long hair and they found all this stuff, and they read it. They detained us for three hours, and they were really mad at us, and treated us like shit. We said, "Well, look, just give us our stuff, we'll go back—" "No." "We want to go back, we don't want to go into Canada." "No, just shut up and sit down." While they took it all back with the supervisor, and went through, searched the car, went back, showed him all that. They even said when they handed us the stuff back, "We feel that with some of the things you've written here, you're not wanted in our country." So then we went down to the next bridge, like two minutes away, and they were like, "C'mon in" and just let us through. The Canadian side of Niagara Falls is like Las Vegas, compared to the New York side, which is Buffalo.

MRR: Right, all the wax museums and crap.

T: The American side is completely dead, has been for twenty years, and the Canadian side is lights all fun and everything's goin' on over there, it's pretty interesting. We shot some stuff at — that stuff that was all blurred out, cause the camera messed up, where I'm making love to the dancer, that really sucked. People think it was blurry because they didn't want to show it, but it was actually a bad lens and so some of the shots are really — we had to use them. You can't see any playback on a Super 8 so you get the little rolls of film that are three minutes long, and you've got like a hundred of them whcn you're done, and what you got in those rolls is all you got.

MRR: You're making this interview very simple. Yeah, well, I like to yak, especially when I smoke muggles.

T: Well I like to yak, especially when I smoke muggles. (Laughter) Umm, I'll finish that, unless you already did.

MRR: Yeah, it's loaded, go for it.

T: You guys are probably going, "but he couldn't even finish a bong hit, what a puss."

MRR: Yeah, well, we'll add that in on the end.

T: See, I had pneumonia as a child, my lung capacity is diminished.

MRR: What is that Grizzly thing?

T: It's a beer advertisement. The bottle of beer goes where that fake poop is. (Laughter) Which, by the way, I do leave in offices. I set it down in the elevator lobby and peek out the door. Pretty adult humor, huh? Watch people come into the elevator lobby and see it there.

MRR: That's the most realistic I've ever seen. It's perfect, looks kinda soft.

T: Some day I'll grow up. Oh wait, lemme show you this picture. (Shows us this really ripe photo, goes looking for other neat stuff to show us...)

MRR: (Looking at photo) Looks like somebody just bit his dick.

T: I do still have the jacket that I got for doing the Way USA, which I think is pretty choice. (Returns with long glittery silver jacket).

MRR: Way USA was the most! Let's talk about that!

T: Like why MTV is so lame and so bogus —

MRR: They don't know what they're missing.

T: So you liked it?

MRR: Yeah, we had such a good time watching it, that's all we could do was laugh, laugh, laugh.

T: Cool, that's nice to hear, I've heard that from so many people, it's funny that —

MRR: It's one of the most entertaining things...

T: Thanks. We had a lot of fun doing it, too.

MRR: It looked it, you could tell.

T: Peter Laver is the guy whose brainchild was the whole thing. He worked at MTV at the time, and he talked them into this pilot, the Baltimore one was the pilot, and so they gave us like $25,000 or something, not much money at all, and they said make a half-hour show, cause usually a half-hour show is like $300,000 just for a half-hour sitcom. So they gave us this pittance, and he wanted to do it all on 8mm cause he wanted that 'maximum cheese' and that 'family-in-the-50's touring-the-country' look. The idea was simple, to go to every town and dig up all the, you know, south of the border kind of, what do you call that, pastiche, or Americana, whatever you call it. And that's what we did, like the tattoo parlor that served chili, and the bridal mall, and all that stuff that was signature to that town. Like, we went to Niagara Falls, and it was Love Canal. That freaked me out, walking around Love Canal, cause it's like a thousand homes, a whole neighborhood, and then in the middle of it all, there was a black family living there. I swear to god, everything was boarded up, and all of a sudden there's this black family, the kids are

playing in the back yard, and the old '72 Pontiac in the driveway.

MRR: And there was nobody else, the whole place was deserted?

T: Nobody else, the whole neighborhood, and there were these security patrols. I was walking around in a hospital gown with my underwear underneath it, with spots all over my face, and the dyed hair combed down, it's like, if they come up, if the cops come up, how am I going to explain all this? Cause I was walking, right along that big field, and all these drums, they're still sitting there, they haven't even cleaned it up yet. The drums full of all the junk that oozed out of the creek bed, and they had a whole bunch of teenagers that killed themselves, you heard that guy on that thing, that coroner was talking about, and they made them do autopsies on the brains of the kids, to see if they were, like, glowing in the dark, or whatever. It was a trip.

MRR: What did they find?

T: Nothing. If you were a teenager and you were pretty convinced you'd been poisoned for life, you might bum, and listening to Ozzy records in a moment of weakness, you'd do yourself in too. But MTV thought it wasn't — the people in Nebraska wouldn't get it, and so they canned it. They only showed the first episode once at two in the morning, and the Niagara Falls part was never aired.

MRR: But it's so airable!

T: It would've been so cool to just do it, cause there are so many towns begging for that kind of a treatment, like Vegas. We did the Niagara Falls, we went to that nudist camp, of course it was nothing like you'd expect, an occasional old lady, but whatever.

MRR: Who wants it?

T: I know, exactly, but it was still fun, it was fun to do. It was like dangling a carrot. Do that for a living. Get paid for it? Sure. Then it was back to reality, get back to work.

MRR: There's a guy who rides around the country on a bicycle, loaded up with satellite dishes and radios anld stuff, and he puts out a paper about that kind of thing.

T: Really?

MRR: Yeah, it's called *Nomadness*, I'll try to get ahold of a copy for ya.

T: That's cool. I also did a movie script with that same guy, Peter Laver, and that's another one of my failures! No, it's cool, it's called Bent and Twisted, and its set in the future with the good versus the bad, when the world is finally a homogenous cookie-cutter Christian community, and then you have the mall rats, who are these total subversive drug-addict hooligans, and it's a good versus evil thing, with heavy religious overtones and satire. It's probably going to get run in Forced Exposure as a five-parter or something like that. But TV would be killer. Anyway, that's Way USA, and if anyone wants to write MTV and tell 'em how cool — all twelve of you who saw it, please write MTV and tell 'em to bring it back, cause I'm available, for the right price, of course, heh heh. I'm available for the price of a rent check.

MRR: How about your new band? Who's in it? What's it about?

T: We got Keith "Iron Lung" Campbell, who is friends, uh, from Black Market Baby, Scotty Slade, who used to play in Factory, remember them? And then Dog Cohen, who's been in a series of local bands, and our drummer, Neil Ekberg, he's this 19-year-old kid who beats the mean tubs. All new players, some of my old players have now gone on to be in major label acts, something I have no desire to do or be ever in my entire life, but we're not going to talk about any of those guys.

MRR: No gossip?

T: No gossip. The new band is like a whole new lease on life for me, cause I pretty much thought I was done, and people were like, "What? You can't be done," but I was done, when I quit the Meatmen that was it. And all of a sudden two years later I just started to, like there was a bic lighter under my left butt-cheek, for whoever that was, maybe it was Satan. But I decided to start doing it again, and it was great. Now we've got this EP coming out on LA's ultra-cool label, Sympathy for the Record Industry, and their ultra-cool entepreneurial bohemian cool-daddy-o, Long Gone John, who was nice enough to take a chance on our first four-song EP. Then we've got a gatefold double-single that's gonna be on Gasatanka, the label from LA.

MRR: Now how soon are these coming out?

T: The four-song will be out first week of May, first or second week of May, he's got everything done, it's just being manufactured right now, I'll show you what the cover of it looks like. Did you guys see this? (Hate Police T-Shirt) Andy at Underground Screen Prints in DC, who did all the Meese is a Pig t-shirts, I don't know if anyone outside of the US has heard of them, but he did a killer job on these things. Then this double-single from Gasatanka, and we've got another single coming out on a label in Texas called Staple Gun Records with Just Say No. Just Say No is a band from Michigan, friends of mine. Just Say No is doing "Tooling for Anus," an old Meatmen song, and we're doing a song called Vengeance which is by the Fix, a band that a couple of those guys used to be in, then we're each doing a cover, they're doing a Weirdos song. A guy at Horton Reflex in Seattle is doing a magazine and he wants a split single with Chemical People, they're from LA, they're real cool, they're buddies of mine. So we've got a lot of stuff coming out. We're waiting for the first EP to come out before we start touring again, but we've got offers to play all over the place, except in DC. We can't get a show in our hometown, because of whatever reason, the powers that be. Little kings in little kingdoms that book the clubs don't want to book us. But we're doing fine, we've already played eight shows and we don't even have any vinyl out. We did Boston, all up through the Northeast, and Atlanta - we did great in Atlanta. There's a lot of carryover from the Meatmen, a lot of the kids still come, and they wanna hear the old slime, so we play it, the old grungy punk. It's so funny to play it — I've been playing these old tunes for new members for so long that I'm like, "Oh my God do I have to really play that?" but it's what the kids wanna to hear. Our first album sold so many more copies than our subsequent releases, so it didn't take a mental giant to figure out that whatever direction the band was heading in was maybe not the right one, though I don't really have any regrets. I had some great times, and made some great friends. Lyle Preslar and I carried it on for some five-odd years, almost, from the time that I moved here. I was in two bands that kinda didn't make it, in the meantime. After the Meatmen. One called V-Max, we had names before we had bands. I worked with Lyle and Stu, and Scott actually tried out for V-Max, the guy who's my current bass player. But it just didn't, I don't know, the karma just wasn't there. And then we had another band called Gonzo Hate Vibe, we actually had our cover art done, but it wasn't a real catchy name for a band.

MRR: Sounds cool to me.

T: We still might call our album this, just because we got this artwork that we kinda like.

MRR: Yeah, I would check out a band called Gonzo Hate Vibe.

T: Would ya? See we'll probably call our album Tesco Vee's Hate Police, you know, and Gonzo Hate Vibe. Hate is an interesting thing. I don't know how to describe it, but I always talk about good hate, and I think hate can be a powerful and motivating force. Every kid in America feels a certain measure of it in their — in those important years, those post-adolescent years, and basically we're tapping into that vein of hate.

MRR: Like I hate my teacher, I hate my parents...

T: Exactly, I hate society. How many of you have ever stood in line at the A&P and just hated for no reason, almost boiling over, almost wanting to pull a knife out and just do somebody in?

MRR: Or hating other drivers on the road.

T: Exactly, that's a perfect example, hating other drivers on the road. I remember I was standing in line at the A&P with Glenn Danzig one time and he said "Fuckin' mortals" under his breath, and I was like, "Whoa, this dude's okay!" I found out later otherwise, but we used to hang out a little bit together before he became an international celebrity. He'd come over and my — the big 140 lb. dog, the mean one, would meet him at the front door, would be like "Grrr" and Glenn would say "Shut up!" and kick him in the chest, and the dog would walk away. It's the difference between people who are inherently afraid, of course the dog knows that and wants to take advantage of it.

MRR: Any more on the new band?

T: That it's killer, that I haven't been this excited about a band in a long time. The Meatmen were many bands, I feel like I've been in ten bands. Dog Cohen, our rhythm guitar player, is like total chunk, and then Keith Campbell's this total sort-of Keith Richards traditionalist, but they mesh, the blend is great. And then Scotty Slade is the bass player, he's like the best bass player in town, and we're real lucky to have him, cause good bass players are real hard to find. Used to be in that band the Factory with Vance. We do an Obsessed song, they were a cool local DC band, we do "Kill Ugly Naked," and Joe from Fugazi was nice enough to send me the lyrics, cause I actually recorded it with the other band, and I was way off, so thanks Joe for the transcription. We went into Black Pond over in Rockville, we did seven songs in eight hours, which is unbelievable. Mixing, background vocals, overdubs, everything.

MRR: That's working pretty quick.

T: Real cool. $40/hour. Blew us out of there.

MRR: Who does your killer press releases?

T: Nancy Cohen. She's got the $8000 PC and does all our graphics, etc. Without her we'd be sunk.

MRR: What would you do with thirty feet of Jesse Helms' lower tract?

T: Twist the ends and cook it on the grill, I don't know. What would you do with it?

MRR: The possibilities that run through my head...

T: I had a friend who had this twisted — it was one of those reoccurring dreams that he had over and over again that he had a loop of his intestines hanging out of his belly and a freight train would come roaring by with this big gold hook, and it would hook into his intestines and he would sit there and watch them go flying out of his body. He had this dream like once a week or something, I don't know what that said about, what some psychologist would say about that. He also had a dream of sliding down a circular banister all made of razor blades into a big swimming pool of saltwater, but I think he might have just been a rather twisted individual. Could I have another one of those — some muggles?

MRR: Oh, sure.

T: We opened for GWAR at City Gardens, that was great fun. I think GWAR is just about as good as it gets. We were talking about music as entertainment before, I mean that — case in point. I don't know what you guys think about GWAR.

MRR: I haven't seen 'em, but I've heard they have some pretty fun stage shows.

T: Unbelievable, this guy is in a 20-foot latex dinosaur, and he's so tall that even at City Gardens, which is a mammoth stage, he's only visible from the chin down. He picks up this little guy in his mouth and he's shakin' him and the little guy comes out and there's blood runnin' down, it just like. I mean they've taken that so much further than anybody ever has, big

league or otherwise. I know the majors want 'em. I think they're going to Japan, that's what they want to do, I mean think about that in Japan, it's like a gigantic Rodan movie, or Godzilla vs. Megalon on stage, you know, the Japanese would fuckin' love it. Their music's fairly pedestrian, there's not a whole lot to that, but that's not the point. The point is that, the singer almost got put away for some sort of thing on stage. It was like sodomizing a priest on stage, something I'd — what's wrong with that? Anyway, it was cool because it was only our second show, and we got to do — a thousand people for our second show, so warmin' up GWAR? Hey, man. We made $300, they made $3,000, I don't give a shit. More power to 'em. Probably cost 'em $2,500 just to put their show on, they have nineteen people in their entourage, so it's a major thing. For a while, the props in the Meatmen, we just had a few props, nothing GWAR-like, over the years, then I sorta got tired of that and decided not to do it at all, but now I'm going the other way, I think I'm going back, like we're going to build a jail cell around the drum kit, and for some of our shows we rent the big police lights. Like in Atlanta they had all this backlighting, it was blinding light coming, if you're in the crowd it's like in your face. It gave us a cool effect on video, he had one on either side of the drums, and the way he was working them it looked like the drums were on fire, the visuals were so strong. This light-guy Fly, he works at the Masquerade in Atlanta that's fuckin' killer, it's got the biggest stage, twice as big as any club I've ever played. This guy was working the mean lights, and there was a good amount of kids there, and they were really into it. Some places you go, and they wanna hear the old stuff, and they're pretty laid back, but then the other cities you go — you go south, like Florida or Atlanta, and the kids are fuckin' nuts, just like they used to be up here in the north, but it seems like everyone here is too jaded to shake a tail feather. But down there it's great. I don't mind seeing kids that look like they're 12 or 13 years old as long as they're having a good old time. Their money's green, it builds empires. I don't give a shit, I'm having fun just doing it again. It used to be we played live, the Meatmen, because we had to to record a record, now it's like I'm doing it because I want to, because it's fun. I don't care if I don't sell any records. It'd be nice to sell a few, it lets me know that somebody out there is still into my brand of audacity, but it's not a means to an end like it used to be. Meatmen was a lot of fun, I just think that the time had come to move on and do other things. James and Stewart are both in this band called Rock City Angels, which is — they were on Geffen, Brian is in Junkyard, Lyle is working in NY.

MRR: So, what about this thing you have with the chick from Abba, the blond girl?

T: Her name is actually pronounced Anita, but ask me who the greatest group of all time is, and I'll tell you Abba. It's a character flaw, but you know. I collect — I've got like 200 of their records, and autographed posters, and everything short of blow-up dolls. I do have dolls, not blow up dolls, but these are real rare, these are from '73, Matchbox made 'em. I'm missing Benny, but I got Bjorn, Anafried and Anita. Look at the nice flares. That's where I got the inspiration for that one thing, I don't know if you saw it, in the video, the big bell-bottoms that had Abba written down the side.

MRR: WMUC's got a radio show that uses "Take a Chance" as its theme song.

T: Really, that's cool, wait a minute, I've got to show you this one poster that'll blow your mind. (Major bell-bottom distraction here)

MRR: How about Shaun Cassidy?

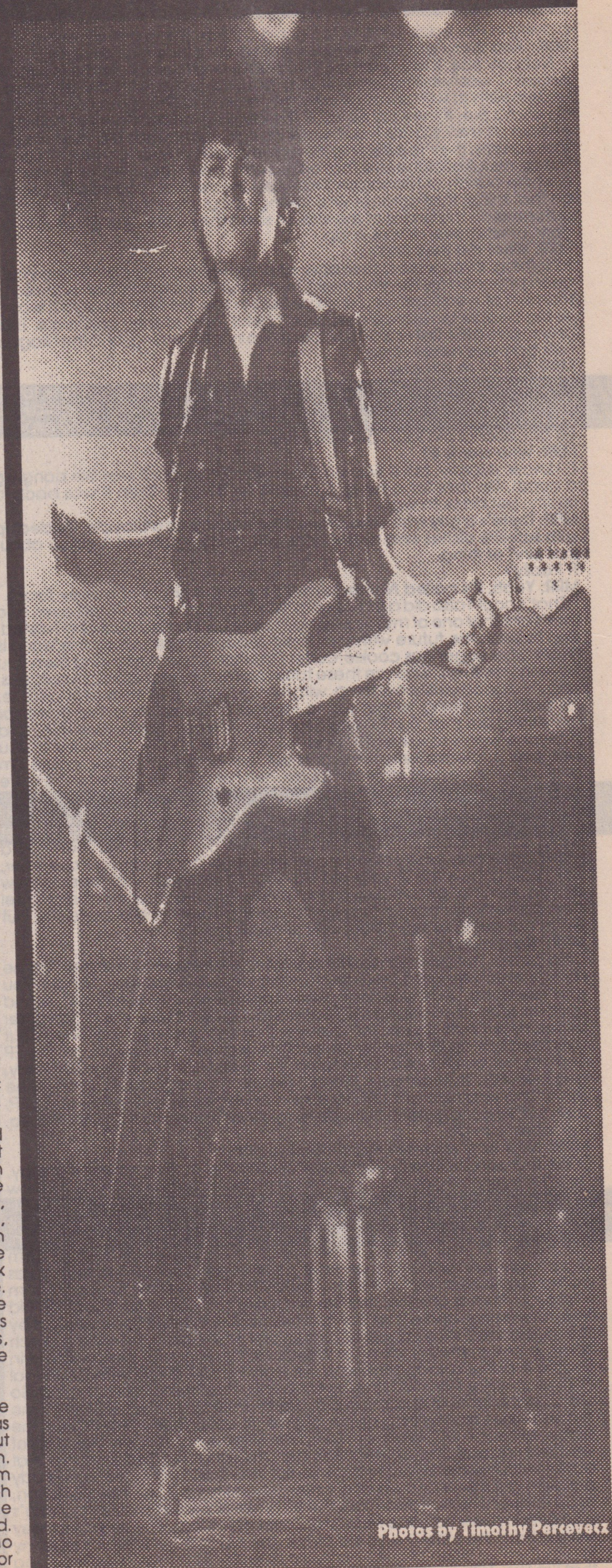
T: No, see David's cool, cause I was still a young 13-year-old with no pubic hair when he was popular, so I wanted to be like him, to a certain extent.

MRR: Tell us about all these toys!

T: Secret passion, everyone thinks I still collect punk stuff, but alas, no, old toys. I got into this like three years ago, now I'm a serious flea-market creepy-crawler, up at the crack of dawn with the old men in their hush puppies. We go up in the disco van with the fold-down bed, and spend the whole day just driving around Adamstown and all through Pennsylvania, in the spring and fall they have these killer flea markets. I find stuff that way, and I do a lot of soliciting on it too. Space stuff, tin robots that are worth thousands now. I don't have very many. See those things that say 'Space People' over there? Those are from the fifties, still in the mint display pack they came in. I paid like $200 for this but it's worth $350/$400 for that one. That was the early fifties before people knew what space travel would be like, so everything's real Buck Rogers, football helmet-looking... I got this from an old man in Baltimore who's been a toy wholesaler from the fifties, he's still got cases of this stuff. We got into his basement one day, and we bought it...

MRR: I like that Dick Tracy Cop-mobile...

T: That one was actually mine when I was a kid. I had to pay $60 to find the box, though. Gerta, that woman upstairs, you can print that, she's good as gold. She's tolerant, and not to the point that she doesn't push back, but she's real tolerant of a lot of things, real cool, and real easy to coexist with. I consider myself fortunate to have Gerta Guvay, Gerta Godiet from Gdansk, have a million names for her, but she's my little one... enough gloating on her... Chris Shary did this design here, he's one of the up'n'coming artists for cartoon caricatures and anything, he's real good. And the price is right, it's real cool, he charges you shirts, and that's it, no money. I hope one day he's rich 'n' famous and painting canvasses for thousands.



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DIONYSUS RECORDS · A SHORT HISTORY

by Lee Joseph

Greetings from Ugly Downtown Burbank. We're DIONYSUS RECORDS. We've been releasing records since the end of '83. Prior to that, we had a cassette label called ICONOCLAST INTERNATIONAL. I managed a small indie/underground type record store in Tucson, Arizona during '80-'84 and was very involved in the healthy (at the time) local underground music scene. A friend (who was in Les Seldoms, a twisted combo made up of young kids with high IQs who made a pretty cool undescribable racket) and myself decided it would be cool to capture the music on tape and make it available, so people wouldn't have to wait till a show happened in order to hear their favorite local sounds. As we had no budget to press records, (but had access to a reel to reel 4 track machine and a small mixing board), we released a series (over 14) of cassette only releases, documenting different aspects of the Tucson Underground which at the time consisted of Punk, Industrial, Dirge, Folk and whatever else was coming out of the speakers. Even with our low budget, the quality of most of our recordings was pretty good. We did all the art & lay-up & cutting & collating & stapling for the cassette covers and booklets. Then, the cassettes were duplicated on as many borrowed decks as we could get! Well, we actually were able to sell between 100-500 copies of each title! As I dealt with independent distributors on a regular basis at the record store, it was easy to get some of the distributors to pick up a few of our titles and sell them outside of Arizona! Local press started giving really good coverage to our little Do It Yourself empire.

During the second year of our operation, things were going well enough for us to afford the luxury of paying for semi-professional cassette duplication, insuring that all the tapes would run at the same speed! We also started getting mail from outside of our home state. I collected the addresses of anyone who wrote to us and sent them periodic updated catalogs. This collection of addresses formed the basis of our mail-order list, which is currently going stronger than ever!

There was a falling out between my partner and I. He became less and less involved with the label so I handed him half of the profit from the coffee tin (about $40.00) and took over the label myself. Even with one less person involved, things remained the same until late '83, when I put out a single by my group, Yard Trauma. Influenced by a humanities course at a jr. college, a new label was christened for the single. "DIONYSUS RECORDS" was named for the *god of wine, women & wild behavior*. The first run of the record (500 copies) "Some People"/"No Conclusions" took about 4 months to sell. The cover was pretty cool, two printed inserts inside a regular white sleeve with printing on it. Iconoclast continued releasing tapes until early '84 when I had enough of Tucson . In February, I split for LA, bringing enough tapes to keep selling for a while, which kept Iconoclast alive in LA for a short period of time.

On a prior trip to LA, I had made friends with Greg Shaw from Bomp Records who appreciated the efforts that fueled the Iconoclast label. He offered his help to by allowing me to have access to his credit with a studio, pressing plant and printer. The first Dionysus record that came out in LA was a second Yard Trauma single, at the end of '84. In '85, we released our first two Dionysus Lps, "It Ain't Pretty Down Here" by Thee Fourgiven and "Must've Been Something I Took Last Night" by Yard Trauma. We also released two singles by The Cynics. By '86, Zebra (who I met in the

Summer of '84) and myself had built up the label enough to leave Bomp and develop our own accounts with the manufactures. We were asked by Ruth at Mordam to join forces with them as one of their distributed labels. I had known Ruth from the early days of Iconoclast when she was a salesperson at one of the Indie distributors I had dealt with at the record store. We continued to release Lps and singles, concentrating mostly on 'garage' groups. Our biggest supporters were in Europe, where we did our first two tours in '87.

You collectors out there might wanna know that 5 out of our first 7 singles were issued in small quantities on color vinyl, predating Sympathy & Sub Pop!

This brings us to today. We still operate on a grass-roots level. You can always find us doing the typesetting, graphic lay-outs, folding, stuffing, etc. The entire operation is run by Zebra and myself. So far, we have released over 20 Lps & 25 singles. We have started up two new labels, BACCHUS ARCHIVES, which will be issuing licensed rare material from the 60s & 70s, and HELL YEAH, which will be issuing a variety of noise ranging from deranged jazz to louder than hell rock n roll. Through the years we have built up a huge mailorder catalog featuring records from independet labels (with an accent on singles), plus mags & rare stuff. Essentially, we are fans of the music and record collectors, which is why we've poured our hearts into all this.

Once a month, we put on a show at a local club in Hollywood called The Shamrock. These DIONYSUS RECORDS PRESENTS nights have been happening for over a year. At each show we book 3 or 4 groups who have, or will have something out on the label. Every show has been successful! It has taken us a long time to get any notice in our home base of LA, but after several years of hard work, the tide is turning in our favor.

Dionysus Records/ PO Box 1975/ Burbank, CA 91507

INTENT

Albany, N.Y. Government town. Boring as an educational film about the Krebs cycle. From this barren landscape of stateworkers, admidst the various monuments to Nelson D. Rockefeller, comes a band that is just flat out groovy. Our name is INTENT, by gum, our music grinds like a coffee mill, and is punchy like that Hawaiian Punch guy. Who the hell do we think we are, anyways? Well, I'll tell you.

Our singer, Roger VanDusen, paid his dues in Brain Tattoo and Utica's Idiot Savants. Nate Wilson, our guitarist (and in-house plumber) played for Berkely's Romper Room Rejects a few years ago. Kevin has been beating his drums since he was about ten years old, also plays for Schenectady's insane Brown Cuts Neighbors, and is a master at his art. Personally I have been accused of torturing my bass in violation of the CIA's usual guidelines for death-squads, and have to budget about $20 monthly for replacement strings. In fact, particular befuddling incident bears out my musical competence. Getting ready to play at this tiny local show, I played this short lil' ditty of mine- and looked up to see someone in the audience writhing on the floor, moaning in ecstacy, and wearing this really goofy expression. I tell you, I was way proud of myself.

Anyways, we have a new 7"er coming out in late April on the West German label RE CORE DS. Everyone in the band, local college DJ's, people passing in the street, and even my mom and dad agree that it is far, far better than the year-old INTENT/Yo Baba Larry split, so keep an ear peeled. It will be available direct from us (we'll place an ad when the time is right), and through Blacklist Mailorder (which also, carries the split ep). I also hope to put out a line of INTENT refrigerator magnets, potholders and welcome mats, but still have to pick out the right company to handle it- look for them in June.

We have finally started playing out again, and it is a wonderful feeling, for we have been playing to the mice that live in the cellar for far too long. We would be willing to play pretty much any show in a 250 mile radius of Albany, NY for gas money, cheese subs, coffee, and a place to stay if we need it. We would also, be into playing benefit shows. Feel free to drop us a note or give us a call- we'd be glad to hear from you.

'Zines- not only would we love to be interviewed or reviewed, but my hobby is collecting freaky clip art. Send me a copy of your mag, and I'll ship you off some of my finest.

INTENT c/o Adam O'Toole / 5 Oxford Rd. / Albany, NY 12203. Call Nate at (518)434-3015, or Adam at (518)438-4384

BUSH LEAGUE

If possible, and subject to intense emotional tumult, it is desirable to preserve as follows: say this feeling began in Louisville, Ky. a town just waiting to hear the earth's laughter. What began in late 1988 as a drunken piece of sludge is now the one, the only, and yes, the uncanny. Involved we see four nice young men whose faculties may not seem all blue but they sure can speek a hell of a shade of red. Go for now with big fuckin Rusty deal Sohm who seems to play bass. Mike Borich seems to play a pretty flying v. David slint Pajo plays a drum, so it seems. and buzz scumshit can only seem to break perfectly good microphones...so goes the legacy of a very unstinting, hypnotic, intense, and sexy fusion of an ensemble to be known here as "the uncanny" BUSH LEAGUE.

And, of coarse we must offset our own way for a short part unto ourselves. off stage these four fun loving guys enjoy skiing, boating, and other water sports. watching old movies and eating nice juicy steaks from the grill. ...and drinking milk. On stage they enjoy playing their sounds to hundreds and thousands of an imaginary race of beings closely resembling those who appear in mirrors. an ensemble your world might really enjoy.

If the former has sparked any *interest* in your tiny shed please write to me. Free sticker, bands to trade demo tapes and other Bush League paraphernalia. send only $5 and receive a BUSH LEAGUE t-shirt. large or extra large sizes are available. to 9409 Aylesbury Dr./ Lou., Ky 40242

I could be somewhere doing something wicked right now. Fetor-

pouring into my room
making me crawl pissing me off
growing tall like the trees in my yard
growing inside me like my heart
beating into me like my old
louisville slugger baseball bat
-while I sleep she teases me-(4x)
growing a part of me I stink
frustrating me beyond my own yard
beating into me like my heart
she whispers colors into my head
I smell her voice the cat is dead
for she has a mind of her own
for she uses a mind of her own
for she wins with a mind of her own
-while I sleep she toys with me-(4x)
stiffining in my neck I'm dead
she knows me only I havn't been bled
crawling inside of me I'm trapped
I'm in the womb I'm on the left
-while I sleep she kisses me-(4x)

THE ORGASMIC TOILET BAND

Hello! I'm Joseph from The Orgasmic Toilet Band here to tell you about our band. Well...we've been around (sort of) since late December of 1989. In that time we haven't played too many times because our guitarist goes to Berklee in Boston. But, when we are around, we are: Dion Paci-guitar and sometimes the messiah; Marty De Santis-bass; Joseph A. Gervasi-vocals, lyrics and kazoo-boy; and a series of revolving drumers.

All of our shows have been somewhat unique, as we try to include theatrics and costumes in our performances. Our guitarist has come out as Jesus accompanied by rousing classical music; I've been Captain America (the hero of all whitebread, patriotic, pseudo-skinheads across the country), complete with a stolen McDonalds flag as a cape and a cut up U.S. flag sewn to my chest-argh! desecration!; I've fucked a lifesized inflatable Gumby to death; and desecrated a couple Bibles and a flag or two. I've also inflated two dozen lubricated condoms by mouth (to be scattered about the stage)-this is not recommended, nonoxynol-9 is pretty yucky. Our actions, both on the stage and in the form of info. flyers I put out, have amused some and pissed off most. We've taken a "hard stance" (ha! ha!) against racism, sexism, homophobia, religion, and straight-edge HARDcore bands. A lot of "straight and alert" kids don't like us. Boo-hoo? We've played with terrific local bands such as MATTER OF FACT and POINT OF VIEW and NEUROSIS. We don't have a logo because we don't wish to market ourselves as a consumer product, and all of our stickers are handmade and free. Our 40 minute, "studio" and live tape is sold for $2 post-paid and comes with lot'o'shit. We play for fun and to express our views (most of our shows benefit the homeless). We make no profit from the band. Send us a letter, silly.

THE ORGASMIC TOILET BAND, c/o Joseph A. Gervasi, 142 Frankford Ave., Blackwood, N.J. 08012

VIC VACUME AND THE ATTACHMENTS

VIC VACUME AND THE ATTACHMENTS
Up Close and Personal

Jay Doyle - Writes music, plays guitar
Matt Wade - Bass, creative input
Joel Doyle - Drums, toiling with split ends
Vic Vacume - Vocals, writes lyrics

Influences
Jay - Fernwood Tonight, Hillbilly Bob's all jug band, (...DRI...)
Matt - The Ramones, Suicidal, Morton Downey, (before the Nazi incident)
Joel - Sabbath, AC/DC, Danger Mouse
Vic - Thrill Kill Kult, Evil Dead 2, commercials

Fave Local Bands
It's safe to say we are all big on...Daisy Chain, Malestrom, Threat, and A Goldfish Named Blade.

Last Book Read
Jay - "Ill wait for the movie"
Matt - Jan '91 Hustler
Joel - War and Peace
Vic - Gorky Park, "I love the word Gorky"

Runs 40 Yd Dash In
Jay - Only ran for class "President" (missed it by that much !!)
Matt - The nude
Joel - Still reading War and Peace
Vic - 7.2 just do it!!

Favorite Intersection
Jay - Golf and Bode (Schaumburg?)
Matt - Lunt & Paulina
Joel - Dick Butkis Super Bowl III
Vic - My stomach

We are pretty new to all this, we've played at Chances 'R', the Metro, the Part (Kenosha). Jay suggested forming the band June 1990 at a bar, we wrote three songs the first day and realized how well we worked together. Jay also came up with the name.

The gags and bits we do on stage are spawned as much by our friends as they are by the band. If we ever put out an album we've got a lot of people to thank. We have a found song demo which was recorded at Sound Ray in Oak Park. The crowds have been great and we really appreciate all of our friends who keep coming. We're trying to keep the show fresh and on the edge.

Come check us out, we'll throw an extra shrimp on the barbie for ya!

Jack Scratch

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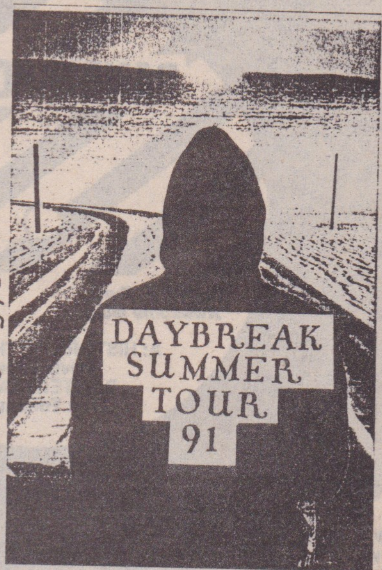

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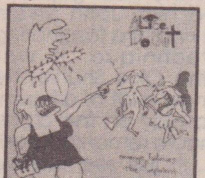

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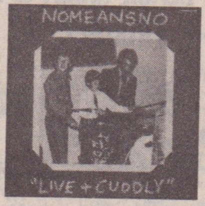

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The following interview is with David Brown, one of the founders of the legendary early Los Angeles punk label, Dangerhouse Records. Frontier Records has just released a compilation of tracks from Dangerhouse releases, most of which go for very high collector prices these days. Interview by Tim.

MRR: When did you first get involved with Dangerhouse Records?

DB: I was in a band called THE SCREAMERS who were basically a bunch of homosexuals out in Hollywood who had read too much *New Musical Express*. Kind of believed too much of it and sort of decided that they'd adopt this whole attitude toward. I was one of the original members of that and they booted me out at one point. That was around the time that I started hanging out with Black Randy a lot. So we decided that we'd get together with a friend of K.K,. the drummer for THE SCREAMERS, Keith. He had a friend who just moved from Oklahoma named Pat Garrett that he thought I should meet, and Pat and I just hit it off right away. So we decided to have a record company. This all happened in about a week.

MRR: This was when? Do you remember?

DB: Oh gosh, that would be about July, 1977, August '77. So we managed to put together some tapes that Pat had recorded himself. I think the first thing he and KK did was "ABCD". It was recorded in like, I don't know, a stairwell in Oklahoma State University dormitory, or something like that. These guys were very young, right out of college at the time. He recorded the other side, "Let's Get Rid of New York," in different rooms of his house on a 4-track.

MRR: That was also in Oklahoma?

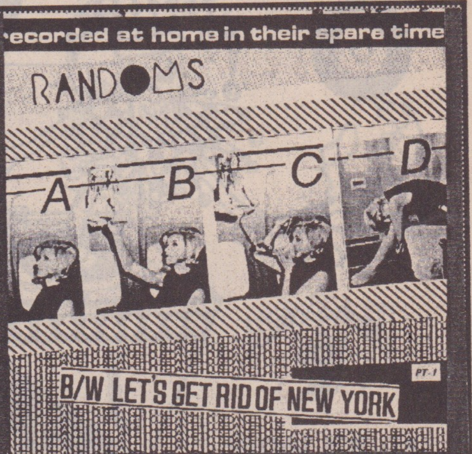
DB: That was in Hollywood. He moved there. I watched these guys do it and I was just blown away by the fact that he could not only play the drums and the guitar, and all the other stuff, he seemed to really understand on a critical level of how studios worked, and how you shouldn't work them. Anybody can stick a microphone in front of a drum kit, but it takes real expertise to make it sound like a real record. You could just tell immediately that Pat had that talent.

MRR: So that was the RANDOMS, right?

DB: Yeah, the RANDOMS. Black Randy had written some very powerful lyrics and we set about putting those to music. But first, the METRO SQUAD recording, "Trouble At The Cup," was recorded at what use to be a motel, but it got turned into a sort of recording studio. But you had to bring your own equipment. It was very different. John Doe , Exene, and all those guys showed up really drunk. I don't think anyone could really believe what came out of those sessions later. Then we talked to a couple bands, as you know, such as THE AVENGERS who were very popular at that time. I had gotten to know them with THE SCREAMERS because we'd played at the Mabuhay Gardens in San Francisco a couple of times with them, and they seemed to be real kindred spirits at the time. So we arranged for them to come down to Hollywood and we recorded an EP of theirs at a recording studio that Pat pulled out of the *L.A. Weekly* or something like that, called the Kitchen Sink. And most of our recordings were to be done there over the years. Pat was also in a group called THE DILS for a while. He was their drummer.

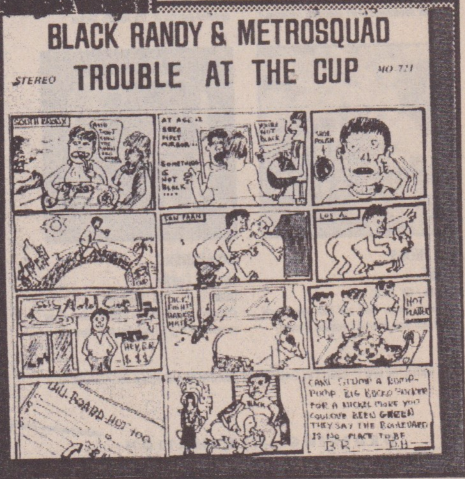
MRR: The first drummer?

DB: No, he replaced the first drummer. If you remember, the first guy's name was Andre. He was on the What Records recordings.



MRR: I didn't meet them until they moved up to San Francisco.

DB: Pat was second and then you met the next guy who replaced him, John Silvers. Pat had kind of a fascinating drum technique. It was called the Okie Shuffle. He didn't know a lot of different things to play on the dums, but he had a remarkable talent for... It just seemed like almost a savant thing. He'd just pick something up and start to play. So he did it and went on tour with THE DILS for a while. It was pretty funny because if you know Pat, because his politics were probably about 180 degrees in the other direction from the guys in THE DILS. But they seemed to get along fine. There was no problem over it. They just got sort of tired of it after a while. That



comprised our first release, which came out right around Christmas of 1977 I believe.

MRR: Which one was the first release?

DB: The first was the RANDOMS, BLACK RANDY "Trouble At The Cup," THE AVENGERS "We Are The One", then THE DILS. Immediately we got very good critical response on all of them and Randy did a show at the Masque for New Year's Eve in 1978 that was quite memorable. At that point, we started to deal with THE WEIRDOS and THE ALLEY CATS, which comprised our next releases. THE ALLEY CATS were from Lomita and THE WEIRDOS were from North Hollywood. Randy and I lived in North Hollywood at the time and THE WEIRDOS and Don Bonebrake from X lived within about three blocks of us. For a while, it seemed like we really couldn't do any wrong. We got involved with X. We'd been good friends with X for some time. I'd actually been in an early incarnation of X. We use to play at their house.

MRR: What did you play, by the way?

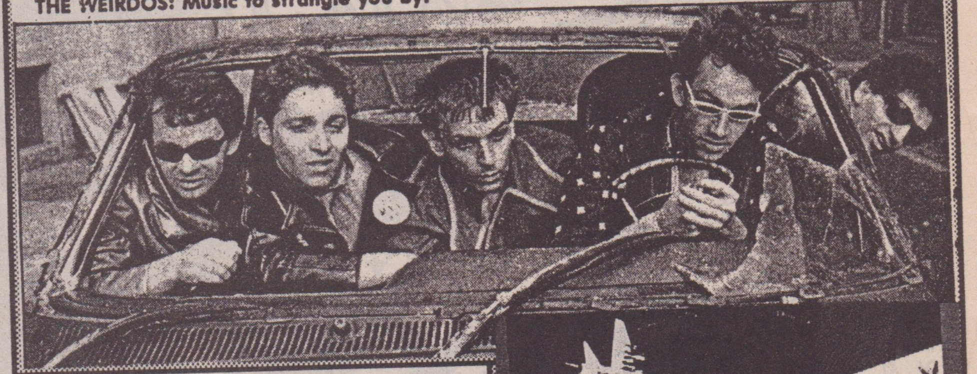
DB: With them I played an electric piano that I think Billy provided. I can't remember now. It was basically just something that was lying around. That didn't really last for very long. We understood that we'd get something going eventually because X was really still in their formative stages. I don't know how put that very tactfully. Anyway, so THE WEIRDOS session went extremly well. Pat moved from a 4-track to an 8-track. I'm still amazed when I listen to what he made with eight tracks. THE ALLEY CATS was really my first opportunity to really get to run a session and of course, recording them, everything they did was just like clockwork. We just basically stood there letting the tape run. It was amazing how professional some of these bands were. At this point we were starting to get recognition for the fact that other people had tried to put out things like that but had a very hard time getting them to sound professional. I hae to emphasize that at this whole thing was basically just us throwing a few thousand dollars away. Maybe at some point somebody thought we had money or backing or something like that, but this was totally garage. I worked at my little job in aerospace. I think Pat was as a design engineer at Hughes Helicopter or something like that. Very much the opposite from the lifestyles of most of the people who were actually making the music. We would go out night after night and go to the clubs and just try and see what we could put out next because it seemed like we couldn't do any wrong. We had very strong backing of the people at *Slash* magazine. They use to print my reviews of other people's things. I did type setting for them. We got good deals on advertising. It was really just a sweetheart deal with the original people at *Slash*. Right about this point I think THE DICKIES burst upon on the scene and were able to throw together a major label contract with A&M. This was like the first band anyone had known from the Masque era that had really gone on. They had done it so quickly, of course, it was like a coup. Suddenly a lot of the groups that were recording for us were sort of looking. I don't want to say askance, but sort of that their involvement with us should have been held off because there could have been some real money involved for them. So from this point on, we were sort of always dealing with that kind of mentality. They just had this feeling deep down inside that *they* were going to be the ones that were going to hit the big time. But, sad to say, it really never happened. We had an interesting couple of visitations

from some English management types that came over right about the time that IRS Records was getting going. In general, it was getting harder and harder to get people that were willing to record for us. In particular, the X thing sort of started to fall apart because they didn't really want Pat to do the production on that. It was kind of a resentment because Pat was clearly the guiding hand and clearly new what to do. I guess you could say that the more talented some of these people were, the more strong their personalities were also. So, at this point it was sort of downhill ride. Negotiations were between Black Randy, who was a complete liar and would just go out and completly snow people. He would basically get away with it because he was very likable. He was the ultimate con man. He would just try to manipulate that and make that work for you without having to use it on you too much, if you know what I mean. I was, at that point, doing all the dog work. All the physical production. Schlepping up and down the freeway. Randy was lying to people, trying to get them to agree to things, and Pat was doing this really solid production. So it was just a really weird combination of personalities that allowed this, to begin with. At that point, the X single came out with the DEAD BEATS, and another BLACK RANDY EP. I may have the chronology slightly fragmented. I think we're talking about April, 1978 at this point. The X single didn't really go over as well as was planned for some reason. As a matter of fact, it was the only record that we ever got returns on. Hard to deal with. They had really put a lot into that recording in terms of their performance and you could really feel it. There was a lot of disappointment with them. It didn't take off as much. Although again, all their critics and so forth, were delighted.

AlleycaTs' Dianne

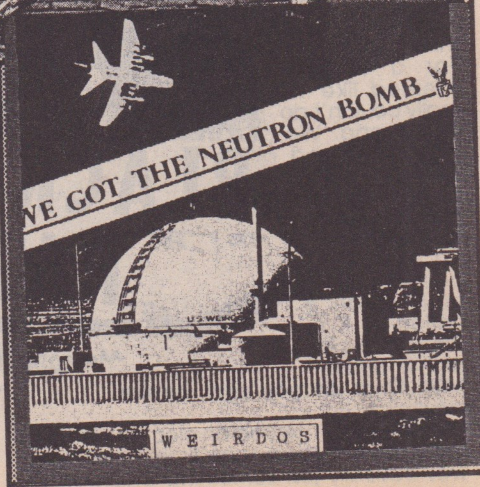
MRR: Do you remember off hand, by the way, how many you pressed generally of all of these records?

DB: Kind of small numbers. For example, we had started with maybe the first batch of a thousand each or something like. Maybe 1500 for something like a RANDOMS single or a "Trouble of the Cup." By the time we got up to THE WEIRDOS, THE WEIRDOS were very adamant that we had to press at least 5000. Again, just because of the jealously created


THE WEIRDOS: Music to strangle you by.

Jonathan ...

by THE DICKIES and the other people who were doing well. They couldn't handle the idea that they weren't selling at least that amount. I never did get rid of those records. I think most of them were finally ruined in a flood in my basement at one point. But we never sold over a 2000-2500 copies. It's interesting to note that the Frontier re-issue of that has, which hasn't been out for over a week and a half, has already sold four times as many copies as anything that we ever sold individiaully. Certainly the market was there, we just couldn't get to it. In particular, we were dealing with sort of small, schlock indpendent distributors like Jem Records, Bomp Records. Of course, they later went belly up owing everybody thousands and thousands of dollars. Greenworld and a couple of others. We tried to work out deals with people in other countries who'd sell for us. We couldn't afford to fly over there ourselves and hustle them all the time. They were very likely to just keep the records and screw you out of the money. It seemed to be business as usual at that time. At this point, things weren't going as well with our interpersonal relationships with some of the bands. I guess you would just have to know the personalities involved, particularly Black Randy, to really get the full impact of this. I mean one who's capable of just completely turning on you from one day to the next. Yet you'd sort of want to have him around because he was talented in a very weird way. THE METRO SQUAD was playing quite a lot throughout that whole period, and I think it was about this time, maybe late 1978, that I joined this band called the EYES. Charlotte Caffey had been playing bass and I think keyboards and stuff. She left to go form the GO GO'S. As a matter of fact, Belinda Carlisle and Jane Wiedlin got their first actual stage experience as members of the BLACKETTES, Randy's.... I know this, I remember this, I have photographs to prove it. You have to kind of laugh when you think of these people sleeping with baseball players now. Talk about seeing life from both sides now. So the EYE's



EYES TAQN

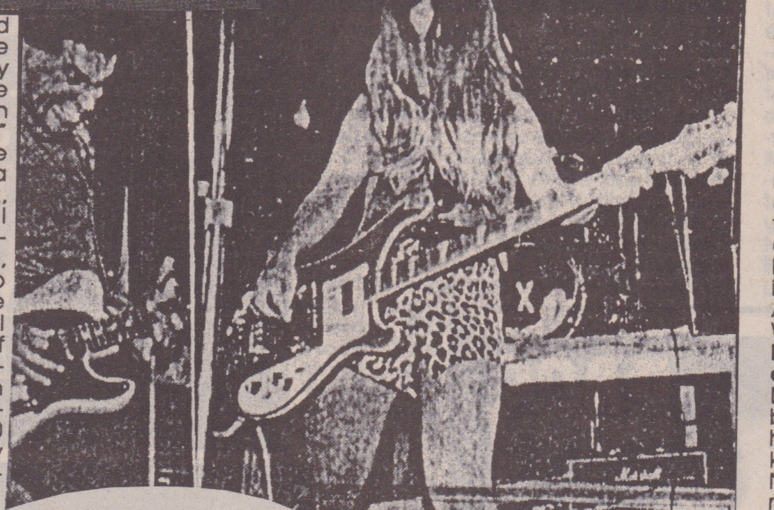
basically replaced her with two people me and Jimmy Leach, and then we did a record with them called "TAQN," "Take a Qualude Now," which was a very tounge in cheek, anti-drug song. I guess it speaks for itself. At this point also, we were trying to come up with some 12" single to do. I pitched the idea of doing a clear silk-screened album with two colors, and suddenly there were 2000 records sitting in my living room with a silk-screen put together. We actually did it. We did screen prints for about a week and a half. We did all of them by hand. I would say only about 20 or 30 screwed up ones out of that. It was a very successful piece of design work by Pat. Very professional art work, I thought. So I was proud to be doing my part in the whole production end.

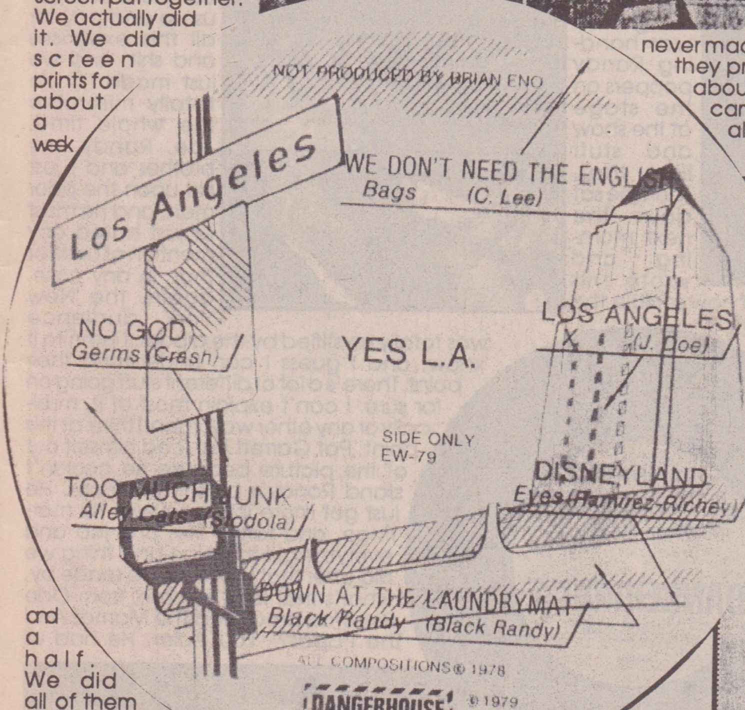
MRR: That was the "Yes L.A." compilation...

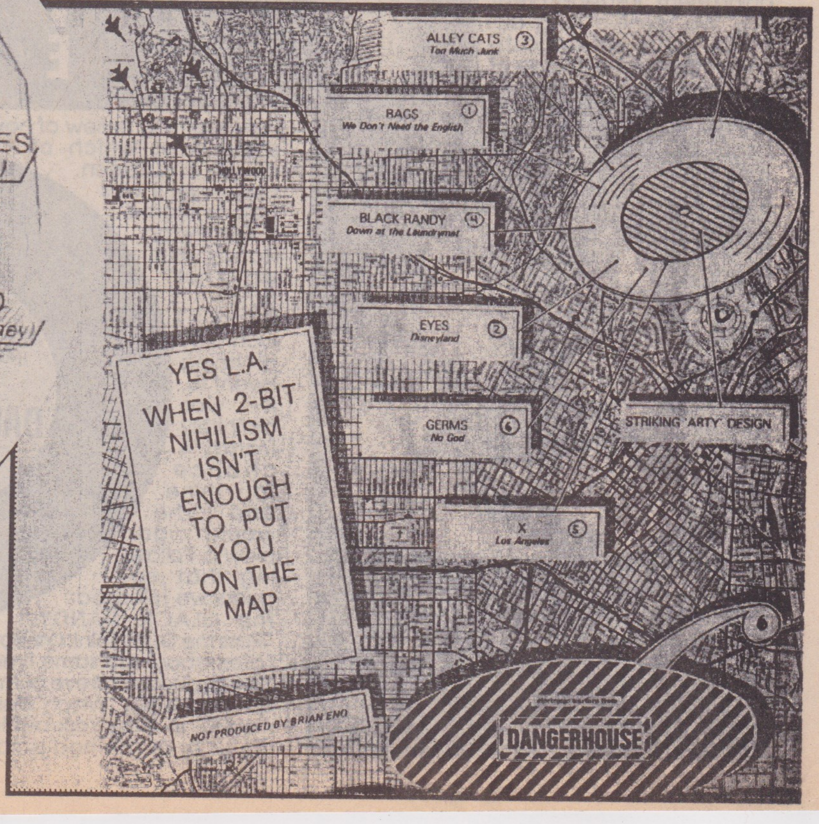
DB: Yeah, there had been an album that was done like that in one color. I didn't necessarily cook up the complete idea of doing that. We wanted to do a picture disc very badly, or something that would have saleability, something that would move all of them right away. But we knew that most of the technologies for that at the time were really kind of crappy. You got bad sound quality. So the "Yes L.A." idea, by just sort of trashing the one side and not putting any music on it and silk screening it instead, we were really able to concentrate on the selection of songs. Or so we thought. And mastering the LP version of it. So, at that point we were kind of feuding with Geza X a little bit, becuase he was screaming about the work we'd done with the DEAD BEATS and THE BAGS. I guess at that point, THE BAGS were national, but the DEAD BEATS had basically never made squat either because they preceded to disband just about the day their record came out and nobody really wanted to buy any records from a band that had broken up anyway. We were kind of feuding with him a little about some of his production techniques, which at the time was squirrelly because he's such a creative guy and he'd try anything. So we had taken the tapes that *Slash* magazine owned, that they had done with the GERMS and remixed them the way we would do it— sort of the Geza way. It was sort of interesting to compare. I admire Geza very much for the work he's done over the years and I understand he runs an outstanding studio now. But I haven't seen him in years. Let's see, the other cuts...the BLACK RANDY cut was something else we'd dregged up from the old house on Carlton Way way back in the beginning when Pat was living in Hollywood. That was the first time X's "Los Angeles" appeared, also from their first sessions. Okay, THE BAGS, that was the first thing of theirs. Well, their single came out just about the same time and Geza did an amazing job on putting that one together. Again, there was some real severe technical problems caused by the machine bias of the studio that he selected to work at that, which we were able to sort of fix in the mix. THE BAGS just played their hearts out. You could really tell. I think that's absolutely the best thing we ever put out. Again, I don't think that sold more than 1200 copies at the time and then they asked us to pull it. And at this point, just about every band that we'd been working with asked us to pull the recording after about 1200 or 1500 records. The ALLEY CATS had asked us to pull them. The WEIRDOS.

MRR: Howard Werth. What's that record about?

DB: Howard Werth. I don't know if you remember a band called AUDIENCE? They were fairly hot shots in England actually in the early 70's. Kind of a cult thing. Sort of a quasi-GENESIS. Not the same pretense as GENESIS, but just a real good sound. They had a couple of albums out on Electra in this country. This guy did most of their song writing, and resurfaced in Hollywood at about this time. There was a guy named David Allen who did a lot of Dangerhouse artwork, who was friends with X and use to live with those guys at the house at 6th and Wilton, and he said that he new this



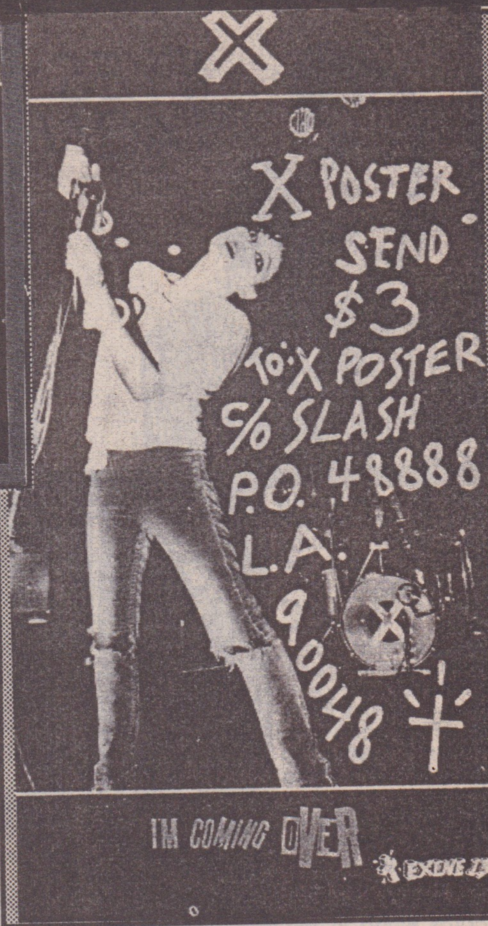


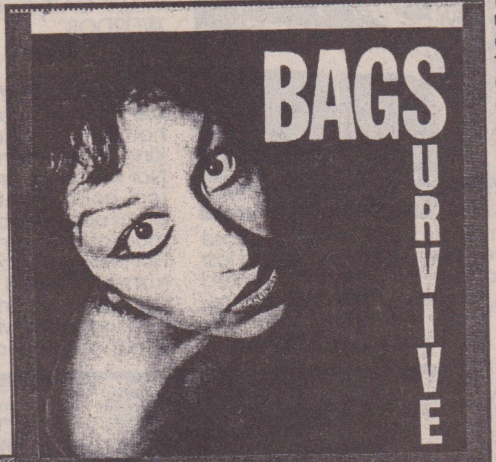


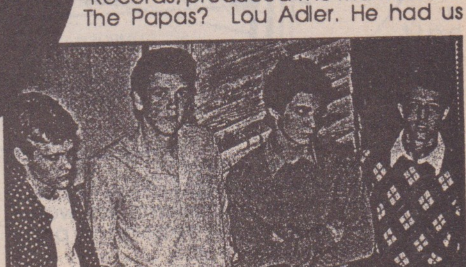
guy who wanted to make up a new wave trip band, and had I ever heard of Howard Werth? Of course I had because I was listening to all these AUDIENCE albums and liked them a lot. Basically, what it came down to was there was a bribe. If I could get Howard to go in there and just deal with X one more time and come up with a mix for the "Los Angeles" track for the "Yes L.A." album, I would put out a record of his. We were just getting along so pooly at that point that it was that much of a pain in the ass to deal with. He agreed to do that and so he wrote that song "Obsolete" in about a half hour long, just about on the spot. Just an amazing musician kind of guy to work with. Everybody always sort of wondered where the hell that was coming from since it was so much different from the rest of the label. But that was the whole point. I just enjoyed working with somebody who actually did have a little bit of expertise. A lot of the bands, and I'm not talking about all of them, but certainly there was a lot of brashness. Everyone knew everything there was to know. You couldn't tell anybody anything about microphone placement. The real obvious stuff in the sense of recording. It was fun working with somebody you could trade ideas with. But I guess it's got a very conventional sound to it. I personally still like the songs very much. I think the lyrics, you can understand them. Certainly, if you want that straight rock 'n' roll sound, like a Mick Jagger sound, I think he's got an outstanding voice. I really like English guys trying to sound like Black Americans. It's just kind of a tradition, isn't it? That's about all I can tell you about that. He just appeared and disappeared.

MRR: Then what?

DB: Then we put out a single by RHINO 39, who had also been friends of ours as well as Randy was interested in doing them. Just really great kids. We went a long distance every weekend to watch them for a couple of months. We did a disasterous show with them at this soul food restaurant right downstairs from where their rehearsal hall was, called the Green Frog. At this point things started to get a little nasty with *Slash* magazine. I can remember, Claude Bessy, at that point, he had been invited to the show as sort of like a celebrity guest. He went out with Randy, and this was a farily common thing, who got him so fucking loaded that he couldn't stand up. I have tapes, and you can just hear Randy rolling around. We had paid to have this eight track mobile unit come in and record the thing. Claude managed to single handidly undue the whole thing. He was handing Randy poppers on the stage at the show and stuff like that. Then, he sat down the next morning and wrote this very scathing review of how terrible the show was. Which of course, it had been. I suppose, it was bad to blame it totally on Randy. But why not? He's dead. I can say anything I want to. It was definitely Randy's chance to shine and he would go blow it. Following that up, I guess we released the BLACK RANDY "Pass the Dust I Think I'm Bowie" album. Later, about the same time we were in New York as guests of Steve from the Mudd Club for about a week. Which was very strange because the New York audience didn't really like us at all. He had paid this huge sum of money to fly us all out there and put us up and pay for all this expenses and shit, and we just made his life totally miserable the whole time. Joe, Randy, my brother and I just set upon the poor man, and he must of just hated any mention of us after that. In any case, again, the New York audience was totally mystified by the album. I listen to it know, and I guess I can understand their point. There's a lot of different stuff going on for sure. I can't explain most of it, musically or any other way. Then, I think at this point, Pat Garrett just iced himself out of the picture because he couldn't stand Randy's bullshit anymore. He just got more involved with his marriage, and family life, and job and everything. I think the only thing we did after that was a movie made by, what's that idiot's name, from Ode Records, produced The Mamas And The Papas? Lou Adler. He had us







flown up to Vancouver and pretend to be punk rock musicians and lip sinc to "I Slept In An Arcade," in this movie he was making about punk rock. Randy actually got this very nifty role where he became the bad guy in the movie, which was totally appropriate because he wanted to be the bad guy.

MRR: Do you remember the name of this movie?

DB: It was originally supposed to be "All Washed Up." When it was finally released, it was released on cable to Canada, and then finally on video cassette, although I've never been able to find it. It was called "Ladies And Gentlemen, the Fabulous Stains." And I'm actually in it visibly for about a second and a half. What was ironic was that Lou baby paid for us to all have these incredibly expensive instruments to appear in this movie, lip sincing, more than any of us had every dreamed spending on our own instruments. I mean, we would play through little tiny battery-driven pignose amplifiers, microphones through P.A. systems, and stuff like that. We just didn't care. But suddenly I was playing this $3000 electric piano that I had never seen before. It was pretty amazing. But Randy survived the complete re-write. I mean, Lou Adler was just loaded on Coke the whole time. Every day they would three pages off the top of the script and just make the rest up. By the time it got back to Hollywood, Paramout was furious because he squandared like, I don't know how many millions of dollars on this big cheese head extravaganza up in Vancouver. He didn't have anything they could release.

And Lou Adler never got to make another movie as long as he lived after that. It was great. We were able to have our part in that, if you know what I mean. One night, I'll never forget this, Randy had gone out and met these cheese head punks in the street. These were like these big, strapping guys with crew cuts. Real Oi types, but more like @ types. Lou was having this big party at this really fancy hotel that we were all staying at. So he brought these 12 enormous punks into the party that all just started circling Lou Adler, demanding tdrugs, and what the hell did he think he was doing, having a party and not inviting them.

MRR: Where those the guys from D.O.A.?

DB: I have no clue. I never saw these guys again. I don't know where they came from. But they proceded to trash the whole floor of the hotel, these elegant mirrors and chandeliers. I seem to remember a color xerox machine flying tout the window. Anyway, Randy survived the final cut. It came out a couple years later. They just totally rearranged the shots. So that's what you'll see. But Randy still has a very bad time. In fact, he comes back very high on crack as Mexican Randy near the very end. If you see the movie, you've got to watch it to the end to see Mexican Randy part. After that, we were pretty much out of business. We couldn't con anybody. Pat wasn't interested anymore. Randy had a severe drug and alcohol problem, and I just wasn't able to do it all myself, and nobody liked us anymore anyway. We were considered real scum. I would go on for years after that reading interviews with people who were harmlessly enough giving these interviews. Then there would be something about me in the middle again. This must have gone on until 1983. Finally, I just reading the *Los Angeles Times* county section entirely.

MRR: So from that point you pretty much disappeared from the L.A. punk scene?

DB: There was no more scene. That was the other problem. There was a thrash scene, kind of what I think of as an Orange County skinhead sound that was really big at the time.

MRR: Black Flag and all that stuff was starting.

DB: I'm not talking about Black Flag, but that's certainly true of all of those other bands.

MRR: Middle Class.

DB: Not them, they had so much taste going for them. Now Poshboy is back...talk about someone who refuses to die. A couple years ago it occurred to me that as many bootlegs appeared of any of our stuff, we really deserved to think about re-issuing out stuff. Then, of course, the compact disc revolution came along. Now, working with Lisa Fancher of Frontier, it's been an incredibly positive experience compared to all the ones that came before. I just feel exonerated about the whole thing. I don't feel like an asshole anymore for doing that. I feel like if I hadn't done that then none of those records or sounds would even be remembered today. I don't care what people say about me. It's just worth it. Losing all the money that I did, having people say all the shit about the things that I did, just to have these recordings right now is worth it ten times over. So I'm really glad about that.

MRR: So, there was an album that came out a few years ago called "Dangerhouse Collection." That was a bootleg?

DB: I think it was "We Want Breakfast".

MRR: Yes.

DB: That was definitely a bootleg. Some dude in New York did that. You know, I would get upset about it but he did such a shitty job that, if anything, it just whet people's appetites for the real thing, in my opinion. Maybe he just helped keep the myth alive. I'll never find out who it was, but I've heard tales.

MRR: So how did you select the tracks for the LP?

DB: I let Lisa do it. I just think she did an

BLACK RANDY AND THE METROSQUAD

"Pass the dust, I think I'm Bowie."

Scott assists a Deadbeat operation - photo Gaby

incredible job. I listened to it last night.

MRR: So some of it is from the 7"s and some of it is from "Yes L.A."?

DB: Yes, and the second volume is going to be too. So there's going to be things leftover, and who knows? We're still talking about a BLACK RANDY album somehwere.

MRR: So the second volume will contain some previously unreleased stuff?

DB: We haven't worked that out yet. I'd like to see some really good stuff on there. Just like the first one. The DEADBEATS track is very unique. But I'm more concerned with getting the really bitchin tunes. Think about how many copies there were of this stuff. It's got to be all worn out by now. All of mine are. So, anybody who's really serious about listening to this kind of music is going to want to have these, whether their unreleased or not.

MRR: I was talking to John from Sympathy For The Recording Industry, and he was saying that you may still release some other stuff as well. Possible through him. Or maybe you had older stuff?

DB: There's all kinds of stuff. Right now, things with Lisa kind of take priority. Maybe by the time this appears, things will change. I don't know. Right now I'm still basking in the limelight of the Frontier release. Really enjoying that.

MRR: I think people are pretty hungry for stuff that wasn't available before because there's a lot of people that do have a lot of the original 7"s.

DB: Oh yeah? Okay, well we'll get the punk rock palentoligist out there then. I've got some tapes that aren't even marked so I couldn't tell what's on them.

MRR: People would go crazy, I assure you.

DB: That would be great. Thanks for that tip.

MRR: Yeah, because the single themselves, if they pop up, they go for anything from $30 to $80.

DB: I know. Isn't it wonderful?

MRR: And, then people are always looking for undiscovered stuff from back then. Or less known stuff. So there's quite a market out there for it. This is just an aside actually. But there was a guy named Dave from Moxie Records. Do you remember him.

DB: Yeah, Dave Gibson.

MRR: Did he play any role in this? I sort of remember him then, and I thought he had something to do with Dangerhouse?

DB: I'm sorry. I sort of left all of this out for whatever reason. I'll give you the full dirt on that. I used to have a friend named Richard Gibson who I had met when he lived in a cabin at the top of Echo Park. A little hill there. He just lived there with a cabin full of 45 rpms from the 50's and I just thought that was so fucking cool. He later went on to move into this house over by 3rd Street. It was one of those old L.A. classic home style. Kind of clapboard, almost what I would think of as a Cape Cod or something. I don't know architecture. They were stamped out of a mold I think of during the 20s or something like that. They were very popular type of design in that part of town, around MacArthur Park.

MRR: Actually, I went to that house at one point.

DB: Yeah, so Dave lived downstairs, and he was a sixties collector, and his brother was upstairs and he was a fifties collector. But they were totally out scowering for records, bringing back stuff. Invariably, Richard would get something that Dave would want, and vice versa. So one day, Richard had gotten this sixties record, and it wasn't that he wouldn't give it to him—he just that he wouldn't give it to him that day. And his brother got so mad he went out and took a ballpein hammer to his brothers car and just put all these dents in it. What a guy. Later on, I was sitting out on the front porch and these little kids came running around, and they would point up at the house and refer to it as "Dangerhouse." They were about four or five years olds and it was their idea of very scary place for them. That this enormous guy would come out with a ballpein hammer and just start smashing this car is a pretty dangerous thing. That's where the name came from. I'm sure there was some bitterness with Dave because he ran his own Moxie label out it downstairs.

MRR: Right, I remember his little acetate machine or something.

DB: Yeah, I lived upstairs for about six months. It just got too intense after a while, as you could imagine. In closing, I'd say that if anybody had any other questions, they should just read the last paragraph of the liner notes on the "Vol 1" LP. It's a statement of my personal philosophy.

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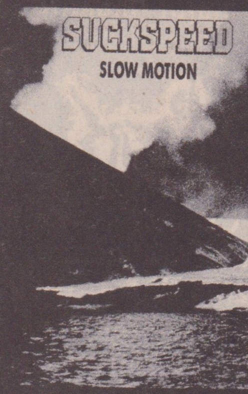

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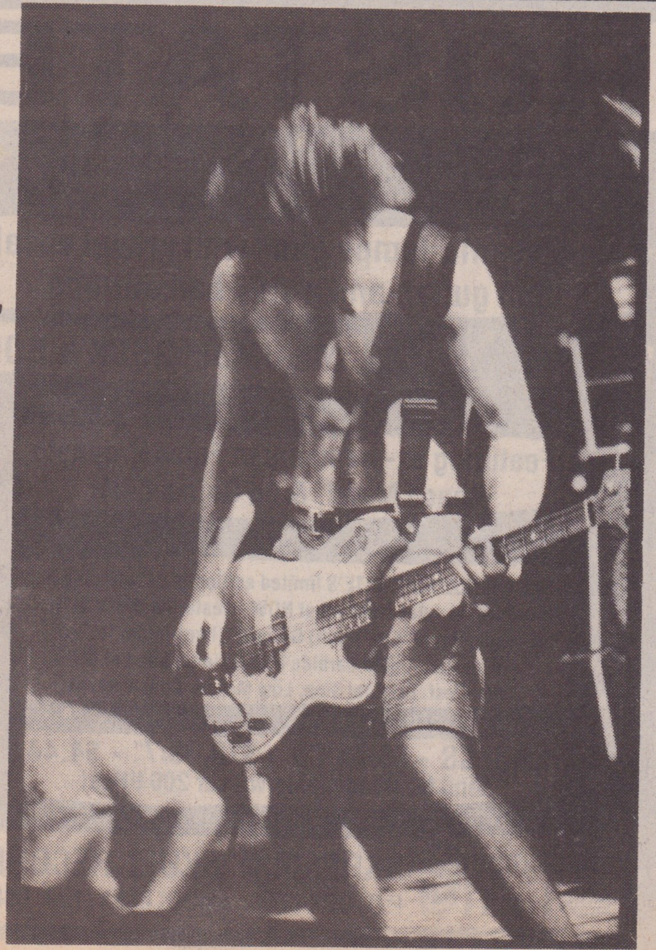

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RECORD REVIEWS

Send MRR your record for review. If possible, send 2 copies of records (1 for review, 1 for airplay). No reviews done from test pressings, cassettes or CDs. Staff: (MC) Mel Cheplowitz, (HC) Hope Cooney, (CD) Chris Dodge, (HD) Harvey Dent, (BD) Brian D, (KG) Karin Gembus, (WG) Walter Glaser, (TH) Tiz Hankey, (MH), Michelle Haunold, (MK) Mick Krash, (ML) Mike La Vella, (IR) Iraya Robles, (BR) Bruce Roehrs, (SS) Steve Spinali, (MS) Martin Sprouse, (MW) Matt Wobensmith, (TY) Tim Yohannan

ACID RAIN DANCE - EP

Imagine a VICTIM'S FAMILY/NUCLEAR ASSAULT combo. Yeah, I can't figure it out either but I swear it's gotta be something close to these guys. Unrelenting guitar screaming coupled with offbeat moments of weirdness and creative chording. I wasn't blown away initially, but after tolerating the whole thing, I'm into it. The kooky combo won me over. P.C. lyrics and a slick cover enhance this even more. Happening and slightly off-kilter in a good way. (CD)
(Skuld Releases, Schelmengraben 59, 7016 Gerlingen, GERMANY)

ALL YOU CAN EAT - "...With Salad Bar" EP

Part D.C.-emo ala FUGAZI, part L.A. funk/metal/hardcore ala CHILI PEPPERS, part slick poppy post-hardcore ala ALL, on this S.F. band's debut. Most lyrics are well done, but it's weird to see an anti-date rape song next to a song about a guy seeing his friend's girlfriend in a porno flick. Hard to believe this is geekcore's main man Devon Morf on vocals. Very professional sounding. Oh, and, they're out on tour as you read this. (TY)
(PO Box 312, Larkspur, CT 94977-0312)

AMEN - "Paranemia" LP

Buy this cuz it fucking destroys! (CD)
(Spinefarm, PO Box 137, SF-00181 Helsinki, FINLAND)

ANGER MEANS - "Not Human Anymore" EP

What a power 7"! Consistent HC rhythm with lots of guitars and angry vocals. And six songs, even. Just do it. (KG)
(Skene!, PO Box 4522, St. Paul, MN 55104)

ANTI-REGIMEN- "Aun Recuerdo" LP

A consistent record of cleanly recorded melodic punk with good guitar work throughout. Lots of variety in songwriting keep this from dragging but it lacks the tension or grittiness to push it over the top. (BD)
(Basati Diskak, Apt. 1686, 20080 Donostia, Gipuzko, SPAIN)

ARCHWELD - EP

Imagine a melodic BIG BLACK with CELIBATE RIFLES vocals and MOE TUCKER drumming - this is ARCHWELD. This debut single sports creaky guitars and Steve Albini bleakness while focusing on the merits of luggage in "Trunkloads of Sanitized Luggage." The flip is a medium paced voice over start/stop number sounding like an evil BEAT HAPPENING in its starkness. (MH)
(Tiger Epoxy Records, PO Box 2207, Corvallis, OR 97339)

ARCWELDER - "Jacket Made In Canada" LP

At times, reminding me of experimental guitar bands like MISSION OF BURMA or SONIC YOUTH. But contained within a more conventional late HUSKER sound. Pretty interesting and enjoyable. The only thing lacking is aggression and intensity, which would have given this album the raw edge that would've made it unstoppable. Unfortunately, the laid back feel means it dabbles scarily close to college radio stock. (TH)
(Big Money Inc., PO Box 2483, Loop Station, Minneapolis, MN 55402)

BATTERY - EP

Mid-fast paced mosh HC from DC. Pretty metallish sounding stuff with a heavy YOUTH OF TODAY influence. Some of the lyrics seem well thought out, others fall into the realm of regurgitated blandness. At moments powerful, but at times totally self indulgent with VAN HALEN style guitar solo's. (MK)
(Battery, c/o Mike McTernan, 5215 Wissioming Rd., Bethesda, MD 20816)

BENT - "Nibble" EP

Metallic funk, with "Ozzy Osbourne" singing. The various styles of metal mixed with hollow funk and rock are ridiculous. On a couple songs they're even rock opera "Godspell" type back up vocals. (MK)
(PO Box 18277, Rochester, NY 14620)

BIG SATAN INC. - "Jezegrind" EP

The A side, "About A Cat", starts with a SABBATHy guitar driven dirge crashing into a powerful metallo-punk frenzy. "Jezegrind" has a more grungy, dare I say Sub Pop feel to it, again with "heavy" guitars apparent. Worth checking out. (WG)
(Over and Out, Box 49795, Austin, TX 78765)

BETRAYED - EP

I don't think this is the Torrio records that Exodus' "Bonded By Blood" was on, but tough shit for me. Anyway, this is heavy crushing, mosh, metal with a grunting singer; the kind punks swear isn't metal, but could very well be Zoethrope. No, I'm not saying this is bad, it's just "show your teeth" vicious metal. (WG)
(Torrio Records, 154 Nunda Blvd, Rochester, NY 14610)

BILLINGSGATE - "No Apologies" LP

From Illinois comes the new Nemesis release. This record can best be described as Revelation Records influenced hardcore with melodic elements. The production is decent, but the songs drag and don't seem to go anywhere. The bright point here is the lyrics, which sincerely deal with topics like personal growth, American foreign policy, greed, police violence, sexism and the abortion issue. Overall a good effort, lyrically breaking the mold of a lot of bands with this similar musical direction, but it still lacks the in-your-face, crucial quality that I wanted it to have. (MK)
(Nemesis)

BIMSKALABIM/STABILIZER - split EP

Boston's BIMSKALABIM have been around for a while and have two songs of "alternative" influenced ska that are (in my opinion) unfortunately too clean sounding here. Then, from the now defunct STABILIZER comes two songs of progressive HC stuff that reminds of IGNITION. Comes with the new issue of No Idea (see zine reviews). (IR)
(No Idea, POB 14636 Gainesville, FL 32604-4636)

BLIND JUSTICE - EP

Quirky metal mixed with strange tempo rock and nonsense lyrics. This style of metal and pseudo funk is growing old. (MK)
($2.50 ppd., 4359 Cherokee Ave., Apt C, San Diego, CA 92104)

BLOODBATS - "Stopping on a Freight Train..." LP

Melodic pop-punk with the accent on pop; the sung vocals address personal themes with such directness and self-conscious "sensitivity" that stretches of this record seem almost embarrassing. For college radio airplay. (SS)
(WGNS, 4515 Sleaford Rd., Bethseda, MD 20814)

BLOODLINE - "The Waiting Game" EP

An intelligent package, hard-edged East Coast moshcore style (though out of Minnesota) that combines posicore with a rough (but not metal) edge. Good lyrics as well. (TY)
(Takeover Records, PO Box 40116, St Paul, MN 55104)

THE BONE SHAVERS - "Motorpsycho" LP

If this band wanted to hop on the '60s garage-psych meets '50s rockabilly bandwagon they've hopped at least 5 years too late. A lot of bands have done this type of thing better. (MC)
(Loco Records, 819 N. 2nd St., San Jose, CA 95112)

BORN AGAINST - "Nine Patriotic Hymns For Children" LP

Powerful as fuck and totally cool. Musically at times reminding me of CHRIST ON A CRUTCH and latter day BLACK FLAG (without the ego-wank). The lyrics are also un-clichéd and thought provoking. Worth buying for the cover alone, this LP is excellent. (TH)
(Vermiform, PO Box 1145, Cooper Station, New York, NY 10276)

THE BOUNCING SOULS - "Ugly Bill" EP

The popularity of punk-funk bands like RED HOT CHILI PEPPERS, FISHBONE PRIMUS, etc. has inspired a rash of similar generic music. Here's four songs in that vein. "Ball Of Confusion" is an old TEMPTATIONS song that's been covered to death, and usually better than this. The one tune here of merit is "P.M.R.C." which is a bit more hardcore. (MC)
(Complex Records, 131 North Sixth Ave., Highland Park, NJ 08904)

BRUTAL PERSONAL/16 B.U.H. - split EP

Two bands and seven songs from Sweden. BRUTAL PERSONAL are a competent punk band, with some memorable tunes with early '77 undertones. 16 B.U.H. play pretty average hardcore, ya know? So-so. (MW)
(Mike Karlsson, Rydsvagen 70A, 582 48 Linkoping, SWEDEN)

RECORD REVIEWS

CHOOSEY MOTHERS - "D.U.I." EP

Side A is two songs of cool rockin' stuff similar to THE FLUID, only a little more punk. Side B starts off with a pseudo-reggae riff, and then starts into some seriously fun mid-paced, RAMONES-inspired tuneage. Lots of obvious musical influences, but still it remains quite original. Yee-ha. (MW)
(Booze Fighter, no address)

COCA CAROLA - "C/C 7 Inch" EP

This Swedish band plays quite competently in a punk/R 'n R vein, but the deep accented vocals don't work well with this style. "The Man With The Gun" is an interesting mid-tempo punk tune. "I Vote Rock 'n' Roll" is glam-rock, and "You're The One That I Want" is a cute version of the John Travolta/Olivia Newton-John song. (MC)
(Beat Butchers, Kungsholmsstrand 141, 112 48 Stockholm, SWEDEN)

COLON ON THE COB - "Circus Treats" EP

These two frightful songs come to me as refreshing as a cold winters night! The first vinyl debut by a retarded young band. They kind of remind me of the MINUTEMEN on acid. The music is cool, tight, weird and wacko. But the lyrics are what set this 45 apart from the rest. "My Wifes Got Gout!" I can't wait for more. (SM)
(Buttwaxx Records, PO Box 351, Belmont, MA 02178)

COLORS - "Good Jamm/Mean Guy"

These guys started out as a fine mod-psych band (ala '67 WHO) with wailing guitars and have gradually shedded that style over subsequent releases. What remains now is the lifeless early '70s rehash that unfortunately passes as "underground" music these days. Subpoppers? (BD)
(Icon, PO Box 1746, Royal Oak, MI, 48068)

CORRUPTED IDEALS - "Join The Resistance" LP

While this band hails from SoCal and does indeed have early L.A./O.C. influences (TSOL, CIRCLE JERKS, etc), they also display a bit of early UK hardcore too. Good stuff; political, powerful and driven with that extra flair that makes it fun. (TY)
(New Red Archives, 6520 Selma Ave #1305, Hollywood, CA 90028)

CRANKSHAFT - "Shankcraft" EP

Fun joke punk from Clearwater, FL. Very good lyrics complimented by song lyric sheet. A PRIMUS-like funk beat pervades, fuzz-back guitar is interesting. The subject matter touches on thought provoking ideas: free your mind, your ass will follow; resist being controlled like puppets and pawns by being well-informed; stand up to the authorities with non-violence as did Henry David Thoreau. (BR)
(No Idea Records, POBox 14636, Gainesville, FL 32604-4636)

CRINGER - "I Take My Desires For Reality...." LP

This LP has both the "Karin" and "Time For A Little Something...." EP's, as well as a handful of songs off various comps. Even though CRINGER have a big earlier UK punk influence, somehow they steer clear of being retro and manage to inject a breath of fresh air in to the whole thing. Good thought provoking non-cliched lyrics too. If you haven't heard them yet this is a great place to start. (TH)
(Full Circle, 12 Bell Street, Newsome, Huddersfield, HD4 6NN, ENGLAND)

CRUST - "Feelings/When I Say Yes"

Seems like an obvious song to trash, but they fuck it up good complete with samples of murders, etc. The B side is an experimental "piece", again with samples. Warped. (WG)
(Trance)

CRYBABYS - "Where Have All The Good Girls Gone" LP

John Plain was leader of The BOYS who did their share of excellent power-pop in the late '70s and early '80s. His new band sounds a lot like MOTT THE HOOPLE, who were the planet's best rock 'n' roll band circa '73-'74. Half the songs on this LP blow away anything by the phony glam-rock bands you'll see on MTV. (MC)
(Receiver, Twyman House, 31-39 Camden Rd, NW1 9LF, ENGLAND)

DEAD, WHITE and BLUE - EP

Sorta a garage level SOUNDGARDEN/JANE'S ADDICTION type thing here with maybe some PRIMUS thrown in, in other words it's stuff I can't stand. The recording actually even sounds like it was done in a garage. The best thing here in the tape loop meets percussion workout track "Ego". (HD)
(Ram Records, PO Box 40262 Long Beach CA 90804)

DEATH SIDE - "Bet On The Possibility" LP

Usually the releases on Selfish Records pump like a mofo. This is fast, harsh, angry, and mean but lacks the kick in the gonads necessary for it to stand out from the rest of the pack. Nonetheless, it hustles along in fifth-gear with energy. The gatefold cover art should appeal to people stuck in a TSR mindframe, but there is a lesson to be learned: don't print dark blue words on a black background cuz ya can't read it for shit. If you're into PANTERA, and you're trying to get into hardcore, this may be a good place to stop along the way. (CD)
(Selfish Records, JAPAN)

DELINCUENCIA SONORA - "Por la Causa..." LP

Actually, this is nothing more than intermittently catchy pop-punk, enlivened by simple production and some hummable vocal choruses. The addition of harmonica in "La Leg" makes for a standout; "Malicion" works well in a punkier vein. (SS)
(Apt 1686, 20.000 Donisti, Guipuzcoa, SPAIN)

DEPRIVED - "Reject The Illusion" EP

This band supplies a good dose of catchy mid-tempo noise punk that's much along the same line as a good CONFLICT song. It's loud, angry and heavy on the guitars. The lyrics are a bit dogmatic and sloganistic, but I find myself agreeing with most of the politics that the band supports. (MS)
(Resistance Records, 1951 W Burnside, Box 1654, Portland, OR 97209)

DOLOMITE - "Venus" EP

The opening cut is a slow, moody postpunk type of thing with mumbled, spoken vocals. Cool. There's even more mumbling on the two flipside tracks amidst more typical Touch&Go noise blasts. From Chicago and recorded in Steve Albini's basement to boost sales. (BD)
(Fiasco, PO Box 34416, Los Angeles CA, 90034)

DOWNSIDE - EP

Heavy drums carry these songs through powerfully. Some of the rhythms verge on metal but the lack of solos keeps this way HC. If I hadn't seen the Minnesota address for these guys I'd guess they were from SoCal or NYC. (KG)
(Nemesis)

EARTH ARMY - "Stravonsky rides again" LP

Bizzaro equal parts art-damage/ snot-punk stuff definitely with a tongue-in-cheek bent. Ranges from slower drug-addled ramblings to tight noisy bursts of songs and instrumentals. And while there's certainly moments of good stuff, the general high level of indulgence renders most of it unlistenable. (HD)
(Earth Army, PO B ox 3399, Humble TX, 77347)

EARTH CITIZENS - "No God, No Leaders, No State, No Religion" EP

Well, I think they've pretty much summed up the focus of one and a half decades of punkdom with a title like that. Musically, this sounds like an early '80's Finnish thrasher but these dudes actually hail from Switzerland. Six DISCHARGE inspired, grumbling tracks. Poster cover with lyrics printed in several languages. Pretty good. (CD)
(Resistance Productions, PO Box 426, 8026 Zurich, SWITZERLAND)

EASTER MONKEYS- "Splendor of Sorrow" LP

Another posthumous document from the amazing late '70s / early '80s Cleveland art-punk scene (they had a track on the ultra CLEVELAND CONFIDENTIAL album). Studio material from '83 featuring guitarist Jim Jones (ex-ELECTRIC EELS, etc., now with PERE UBU). Only about half the material is the expected "black sheets of noise" (from the press sheet) as several tracks are fairly straightforward punk and even a CRAMPS rip is tossed in. Good stuff. (BD)
(Hit and Run, PO Box 44307, Cleveland OH, 44144)

ECONOCHRIST - "Another Victim" EP

ECONOCHRIST seem to be improving with each release. BORN AGAINST and latter day BLACK FLAG influences seem to be creeping into their usual straight forward hardcore style. Great artwork and some of the best lyrics I've read in a long time. So far, ECONOCHRIST at their best. (TH)
(Vermiform, PO Box 1145, Cooper Station, New York, NY 10276)

ELECTRIC FERRETS - "2 3 4" EP

Standard '60s/STOOGES/LAZY COWGIRLS stuff that scores of bands continue to churn out. Generic but I'm a fan of the genre and this sounds pretty good. (BD)
(Dionysus, PO Box 1975 , Burbank, CA, 91507)

NUISANCE • SCHLONG - U.S. TOUR -

JULY	AUG
14 DES MOINES, IW - PARTY	1 AUGUSTA GA
15 ST. PAUL, MN ?	2 GAINSVILLE, FL
16 Milwaukee, WI. - Unicorn	3 MIAMI, FL
17 Chicago - McGregors	4 TAMPA, FL
18 APPLETOWN, WI ?	5 AUBURN, AL
19 KALAMAZOO - Hole N WALL	6
20 DAYTON, OH - NEW SPACE	7 NEW ORLEANS
21	8 SAN ANTON, TX
22	9 AUSTIN/LUBBIC
23 Willimantic, CT - Charlies Basement	10 DALLAS
24	11 DENTON
25 Joisy - The Pipeline	12
26 Pittsburgh PA - New Born	13
27 Richmond, VA	14 MEMPHIS
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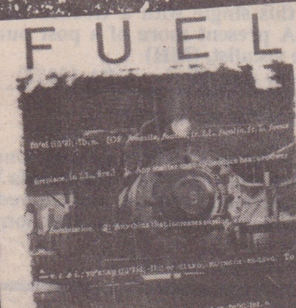

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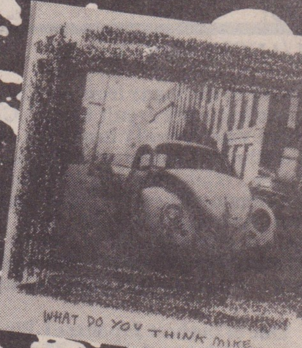

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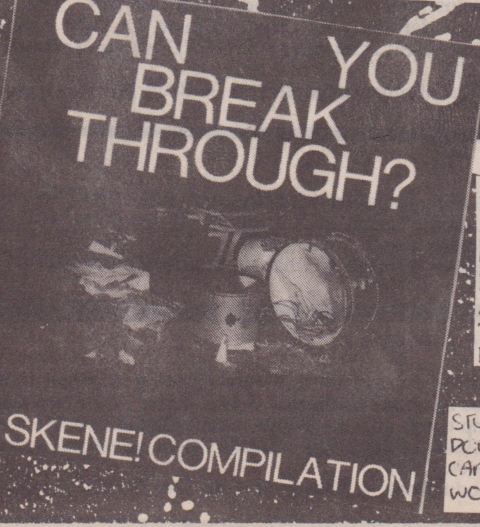

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SKENE!

RECORD REVIEWS

FACE FIRST - "Selfishness/Exceptions To The Rule"

The mystery record of the month award goes to this one sided repressing of the classic 1986 hardcore single from this defunct Norman, Oklahoma band. "Little Man" was one of that years best, but it's one of three songs left off this reissue. Hey, I like these song, but what happened to the other side? (MC)
(Sound Company, no address)

FASTBACKS - "In America" LP

Twelve songs recorded live in 1988, the songs being a mixture of the band's great pop-punk hits and a couple of covers done to perfection. The sound quality does the band justice and if I didn't know better, I'd say it sounds like a raw studio recording. A great sampling of their music and the music they like. (MS)
(Lost & Found, Im Moore 8, 3000 Hannover 1, GERMANY)

5.6.7.8's - " I Was a Teenage Cave Woman!!!" 2x45

This all female band combines 60's garage and pop, surg guitar ala East Bay Ray, and trash aesthetics in a way that'll make the PANDORAS-to-SHONEN KNIFE crowds ecstatic. Me, I just smirked. (TY)
(Tokyo Knife Records, JAPAN)

FLOUR - "Machinery Hill" LP

This is the third solo outing by Pete (as in "Pete's gonna beat on Tommy again" immortalized for all time in Big Black's "The Crack Up") of RIFLE SPORT. This is a grab bag of sounds, at times reminding me of groups as diverse as MOTORHEAD to the PIXIEs. Only one song "Stockings Torn" seems to be an outright shot at college airplay. The rest of the tunes have quite a sharp edge to them. Something different for sure. (ML)
(Touch & Go, P.O. Box 25520, Chicago, IL 606250

FOETUS FEATURES - EP

"Visions of a Better World" is a passionate rampage of melody and fuzz mixed together, as if TAR were backing up Mark Eitzel of AMERICAN MUSIC CLUB. The flip, "Flying Stone" favors a MELVINS/BIG BLACK blend. Edition of 400 of these lavender singles. (MH)
(Chocolate Flavored Records, Riedgrassweg 75, 7000 Stuttgart, GERMANY)

FROGS OF WAR - "All Said And Done" LP

Don't let the name or cover put you off. This UK release is full of high energy melodic hardcore/punk that reminds me of a punkier SNUFF at times. Great debut. (TH)
(Full Circle, 12 Bell Street, Newsome, Huddersfield, HD4 6NN, ENGLAND)

FUEL/ANGRY SON - split EP

One of the many ironies of our times is that the best bands playing D.C. style hardcore aren't from D.C. Near the top of the list was FUEL, a Bay Area who recently broke up. "Can You Break Through" has their great distinctive sound and the usual philosophical concerns. ANGRY SON from Oklahoma offer two songs in a similar vein. "Thrown Away" is a mid-tempo rocker that could use more guitar. "Suffocation" is a slower one that never quite ignites. (MC)
(Skene, PO Box 4522, St. Paul, MN 55104)

GAUZE - unintelligable Japanese writing LP

One of the best Japanese LP's I've heard. A full on hardcore attack, uncompromising and manic. Thrashy, raw and nicely brutal. Definately a great album to piss the neighbors off with. (TH)
(Selfish Records, no address, JAPAN)

GERMBOX - "Groaning Bridge" EP

Reminds me of a couple bands like BITCH MAGNET or SLINT mixed with an offbeat, dissonant heaviness which, at times, borders on psychosis. Definitely a tense ride, with tense being the operative word here. Captivating. (WG)
(PO Box 10115, Kansas City, MO 64111)

GRAY MATTER - 2xEP

After a quiet break up, this band comes back better than ever with these 4 new songs. They stick true to their garage rock 'n' roll roots, but they incorporate great raw pop hooks and chunky power chords. Slow-to-mid-tempo, it all rocks and is catchy as hell. (MS)
(Dischord)

GONE IN SIXTY SECONDS - "Kick in the Head/Piece of the Rock"

Debut vinyl from this long standing Detroit band is a mover. Both songs have catchy riffs and real good energy. While not setting the world on fire, if this 7" is an indication of the upcoming LP (also on Get Hip). This could really be a band to keep an eye on. GISS features ex-NECRO Andy Wendler on guitar and the single sports some awesome sleeve art by MOTORBOOTYS's own Mark Dancey. Hitch a ride. (ML)
(Get Hip, P.O. Box 666, Canonsburg, PA., 15317)

GORILLA - EP

Pretty catchy 7" here, Gorilla are out of the Seattle area. But sound nothing like the other Sub Pop regulars, which I thought was really neat. Early SALVATION ARMY and lots of early FLUID ran through my mind when I played this one. They even added a very 60's garage sound with keyboards, and classic Vox sounding guitars. I have to say for a first 7", this was a great one. With good cover art to boot, you can't go wrong. (HC)
(Aroma Records, 151 11th Ave #B20, Seattle, WA 98122)

GORILLA BISCUITS - "Demo 1987" EP

I reviewed this for one reason: I found it funny that a band with only one album has already been bootlegged at least twice. Well, let's see what we have here; mostly previously released stuff, mediocre sound quality, inferior versions of songs, etc. Of course, this is limited edition, so fucking suckers take note. (WG)
(no address)

GRIFTERS - "Kingdom of Jones" EP

The GRIFTERS' second release finds them with all their unusually high standards of musicianship and songwriting intact. These guys have appeared to have perfected the genre of sophisticated, cerebral yet still slightly askew art-pop-world weariness. Imagine Clint Conley (just one last MOB reference) and Paul Westerburg sharing the same songwriting conciousness and you get the drift. I still thrill to every bar of convuluted arrangement, clanging dissonance and such. A band with a definite identity and sound. (HD)
(Doink, 1572 Overton Park #1, Memphis, TN 381120

GUTTERSNIPES/DIZRYTHMIA - split EP

GUTTERSNIPES kick into this single with a cleaner HEARTBREAKERS sound. DIZRYTHMIA present more of a post punk/ska influenced sound featuring a female vocalist. (MH)
(Elbo Head Records, 206 Montgomery Ave, Oreland, PA 19075)

HIGH RISK GROUP - "Daddy Rolex/Empty Hands"

Guitars droning along with cello and violin and vocs kinda like VOMIT LAUNCH. The first song has that repetitious tension ala WIRE, while the second one sounds borderline college radio-ey and is saved by the appeal of the distorto string instruments building up. Has some neat elements here and there. (IR)
(Harriet Records, PO Box 649, Cambridge, MA 02238)

HULLABALOO - "Dead Serious" LP

Pretty decent crunching-guitar-riffing overkill stuff from this long-time Boston band. If the MELVINS were a lot faster and had long guitar (and trumpet!) solos they would maybe sound like this. The singer's warbling vocals are definitely an acquired taste. A tight band, good production, but you know... you can get tired of this type of schtick faster than you think. (HD)
(Musical Tragedies, Muggenhofer Strasse 39 8500 Nurnberg 80, GERMANY)

IDORA - EP

Metallic HC from Japan with tinges of BAD BRAINS and CRO MAGS milling about. Loads of full on thrash mayhem with chugga-chugga guitar slower punch. Fair. (WG)
(Heart First Records, Florian Helmchen, Boeckhstrasse 39, 1000 Berlin 61, GERMANY)

INFERNO - "Die Allerletzte ...." EP

A posthumous release by this long-standing German band. My German is not too hot but I think side A (the better of the two sides) is a collection of comp songs and the B-side is recorded at two live shows (in Berlin and Yugoslavia). Basically good fast straight-ahead hardcore that's worth checking out. (TH)
(Rise & Fall Productions, L.-Ottler-Strasse 13c, D-8900 Augsburg 23, GERMANY)

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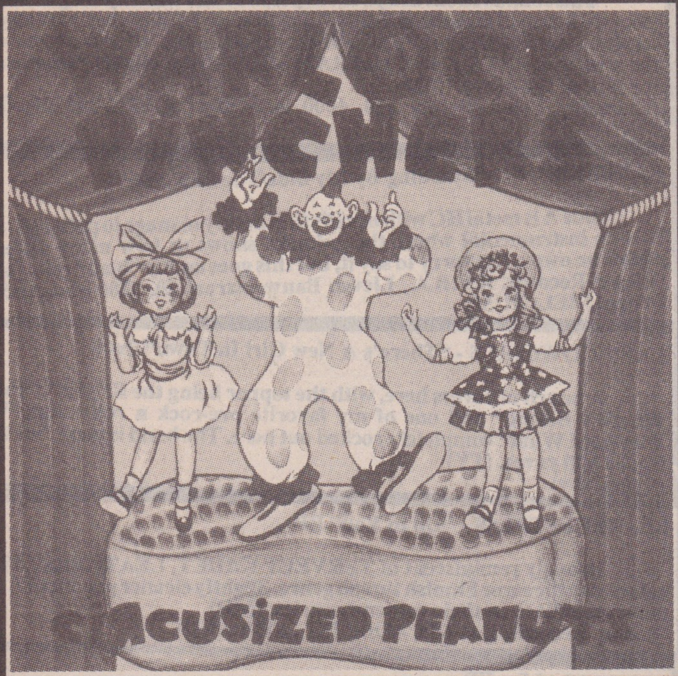

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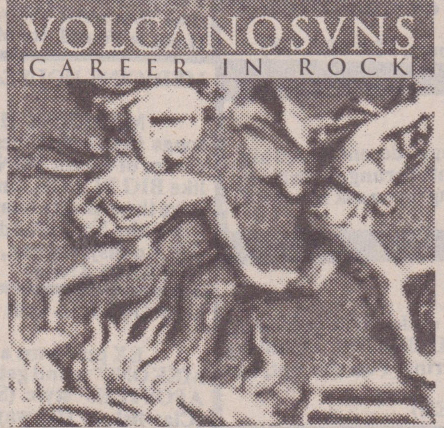

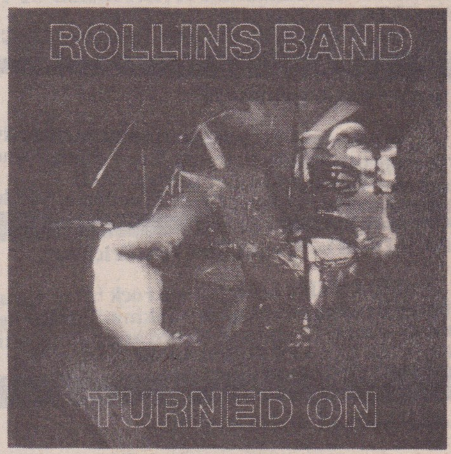

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RECORD REVIEWS

INTENT - "Away" EP

Punchy, trebly, nose-socking core with trippy episodes. Lyrics 'bout personal piss-offs and generalized social problems. The production is a wee bit thin, with the vocalist struggling to be heard, but the tunes are top drawer and the packaging is primo. New Yorkers on German green vinyl. (CD)
(Re-core-ds, Jagerstr. 19, 3150 Peine, W. GERMANY)

IRON WORDS - "Prizer" EP

A great disservice would be done to this band if they were thrown into the "new noise band " wasteland and even though these guys can pound with the best of them, one can hear a heartening willingness to take chances and use other musical reference points. "Rail " is a piece of UK-like aggro not unlike anything on the first two KILLING JOKE records. Add the disquieting throbbing pulse of "Eternal Red" and the ENNIO MORRICONE meets BLUE ORCHIDS sprawl of "Spirita" and you get a hell of a debut with ace packaging and inserts to boot! Mondo cool! (HD)
(American Frequency, PO Box 100270, Brooklyn NY 11210)

ISRAELVIS - "Half Past Heaven" LP

ISRAELVIS, from Norway, play eclectic punk with a twisted, chorused guitar sound, growling vocals, and stop-on-a-dime tightness. "Speed King" is the standout, an aggressive and original crossover number. Adequate. (SS)
(Tunes in the Heart, Arnimstr. 1A, 2400 Lubeck, W. GERMANY)

THE JETBOYS - "Call Me Sister Midnight/Toilet Love"

This French combo got heavily influenced by NY DOLLS, SWEET, but unfortunately didn't learn their lessons. They do a decent job on the WAYNE COUNTY cover, but their original is longish and kinda boring. (EC)
(Sucksex Records, 130 Rue De La Republique, 92 150 Suresnes, FRANCE)

JOBBERNOWL - "Static Head" EP

Melody and light punk with ALL overtones abound. Vocals fall into a SQUIRREL BAIT realm. From Miami. (KG)
(Records, Jägerstr. 19, 3150 Peine, GERMANY)

JONES VERY - "Straight Time/Ideas New Tomorrow"

"Straight Time" is a great mood provoking song packed full of emotion. The B side is more straight forward but is still way above average. Overall this EP reminds me of ARTICLES OF FAITH meets MOVING TARGETS, which suits me fine. (TH)
(BitzCore, Reeperbahn 63, 2000 Hamburg 36, GERMANY)

JUICE - "Fundamental" 12"

A rather one-dimensional sound on these five songs, mostly because of the repetitive and unvarying chord changes and drum beats. Punk, but more in a Touch & Go sort of way. (KG)
(Retch Records, 49 Rose Cres., Woodvale, Southport, PR8 3RZ UK)

JUST SAY NO - "Failed The Test/Crickets"

Side A is kind of eerie, loud rock 'n' roll grunge - decent for a while, followed by some untolerable wanking. Side B is lighter grunge with dorky vocals. Grunge, I suppose. Cliched and uninteresting if you ask me. (MW)
(Rave, P.O. Box 40075, Philadelphia, PA 19106)

KAZJUROL - "Body Slam" EP

All cover tunes by these European metal/HC dudes. Who gets done? Lets see... CRO MAGS, VENOM, S.O.D. & BAD BRAINS. Relatively predictable stuff but a pretty credible job of covering. Fun concept, but nothing surprising. (WG)
(Burning Heart, Box 33, 737 00 Fagersta, SWEDEN)

KISSUS INTERRUPTUS - "Flight And Light" 12"

The best parts are comparable to maybe early LYDIA LUNCH singing for a hardcore band, or sometimes a PATTI SMITH worshipper doin' guitar... But it never comes together and ends up meandering. The worst part is the pretentious self indulgence that has to be endured to get to the little bits of neat stuff. (IR)
(Bean Creek Recordings, Box 1315 Cooper Station, New York, NY 10276)

KLAMYDIA - "I Really Hate You" EP

This sounds about as upbeat as possible and the only song in English (they're Finnish) is entitled 'Still I Love You' so I doubt they hate anyone, let alone you. Six tracks and all of them are topnotch, alternating between the well-trod ASTA KASK and RAMONES styles. Highly reccomended for fans of the genre. (BD)
(Campary, Fried Richter 110, 4000 Dusseldorf 1, 0211/318748, GERMANY)

KLEBEFRONT - "Standing By My Side/The Last Pub"

Side A is metal HC with ok riffs that barely manage to pull it off. Side B is an instrumental where the guitarist shows us how many different pedals he owns. I'm sorry to say it, but this goes on my "blah" pile. (MW)
(Rieger Records, B.V.B.A., Lieven Banwenstraat 20, 8200 Sint-Andries Brugge, BELGIUM)

LAZY COWGIRLS - "There's A New Girl In Town" 2x45

A bunch of covers here, with the topper being the KINKS' "This Is Where I Belong" and one of my favorite pre-rock n roll songs, "The Wayward Wind" completely rocked out here. The band is gone, but their legacy still raves. (TY)
(Sympathy)

LEATHERSTRESS - "Up to You" EP

Strongly reminiscent of TERVEET KADET, LEATHERSTRESS enters into the same Finnish thrash genre. Slightly cleaner production and more melodic than their contemporaries. (MH)
(Boring Records, Box 545, 40101 JKL, FINLAND)

LIQUORBALL - EP

The second 7" by these sludge-hounds. I remember the first 7" being a bit more downbeat while this one's a bit more rockin'. Down and dirty. (WG)
(Blackjack, P.OBox 2503, Goleta, CA 93118)

LOOSE - "Come Through Gently/Stolen Fire"

LOOSE performs two power chord pop-punkers here. Neither has discernible melodies, and both sound like distant scions from the HUSKER's family tree. (SS)
(Complex c/o Sam Shiffman, 131 N. 6th Ave, Highland Park, NJ 08904)

LYLE - LP

I don't know, after all the shit he gave me for liking DANZIG, I can't believe Tom would name his new project after his last name! Seriously though, I've always thought this guy had *the* guitar sound and he still does. It takes a while to get used to his voice though, its a little ruff and unsure. That aside, the tunes are good and its nice to see 3/4 of GOVERNMENT ISSUE reunited, at least in the studio. Also, this puts an end to the rumors that Tom went "New Age" after the G.I.'s called it quits. Whew! (ML)
(Lost & Found, Im Moore 8, 3000 Hanover, 1 GERMANY)

MEDICINE HOUSE/BOB JONES EXPERIENCE - split EP

MEDICINE HOUSE are guitar, bass and drums and have five songs that sometimes (unintentionally?) sound like a HC band doing covers of recent MINISTRY. BOB JONES EXPERIENCE sounds a lot like BIG BLACK, sings about selling out and having nothing to say and have three pretty okay songs here. Both aren't typical hardcore, anyway. From the Netherlands. (IR)
(c/o Knallsyndikatet, Postboks 4386 Hospitalslokkan, 7001 Trondheim, NETHERLANDS)

MEKONS/EX - split EP

EX performs a simple punkish ditty, "Keep on Hoppin," while the MEKONS' sound gets submerged in a noisy mosh combining rap and the APOSTLES' style. (SS)
(Clawfist, 20 Hanway St., London W1, ENGLAND)

THE MIDNIGHT MEN/BETTY GOES GREEN - split EP

B.G.G. is a THIN WHITE ROPE influenced rock band that do an all right job on this but it gets totally blown away by the flipside. THE MIDNIGHT MEN (they're an all girl band) deliver an excellent tune. SUZI QUATRO "48 Crash" period meets RUNAWAYS in L7's practice space. "Love generation" has a cool spoken intro and a garage punk end, T.M.M. kick ass in a major way. (EC)
(Midnight Residence, B.Vercruysselaan 15, B-8500 Kortrijk, BELGIUM)

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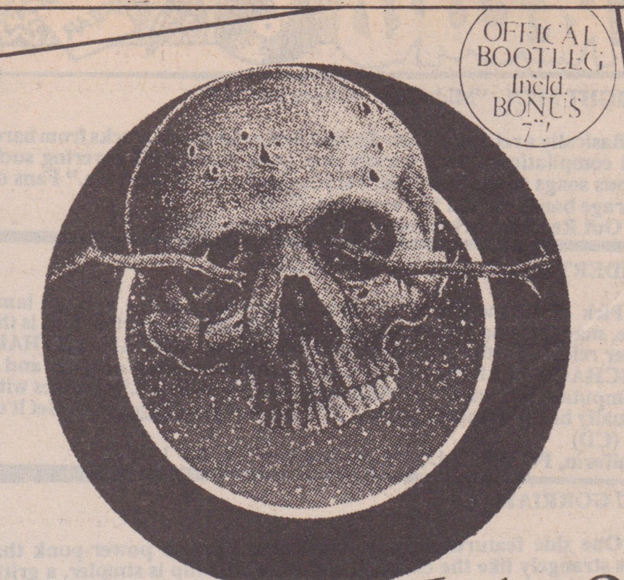

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RECORD REVIEWS

MIDNIGHT MEN - "Midnight Confidentials" LP

Basically a reissue of their limited first release and tracks from hard to find compilations. Very garagy pop punk sorta stuff covering such notorious songs as the SONICS "Strychnine" and "Cinderella." Fans of girl garage bands should flip over this. (MH)
(Wipe Out Records, Arkadiou 6, 18534 Piraeus, GREECE)

NEANDERTHAL/RORSCHACH - split EP

Pick of the month! If you ever grow weary of the average lame release, snag this pup and switch the adrenalin into overdrive. This is the last ever release for the breakneck primitive power of NEANDERTHAL. RORSCHACH jackhammers through a girder-bending original and a lobe-amputating cover of the Pushead credo, "Hardware." It comes with the equally brain-numbingly great 38th issue of Dear Jesus zine. Get it or don't. (CD)
(Vermiform, PO Box 1145, Cooper Station, NY, NY 10276)

NEGU GORRIAK - EP

One side features snappy mid-tempo Spanish power-punk that sounds strangely like the classic Dutch style; the flip is simpler, a gritty three-chord instrumental. (SS)
(Apartado 1686, 20080 Domostia, Gipuzkoa, SPAIN)

NINE POUND HAMMER - "Hangin' Out.../Surfabilly"

Combining a swamp-boogy-surf approach with punk chord changes results in NINE POUND HAMMER's newest vinyl. CRAMPS on speed, FLUID listening to RAMONES... Get the idea? Foot stomping great. (MH)
(Baylor Records, 48 Monitor St., Brooklyn, NY 11222)

NIRVANA - "Triple Platinum" EP

"OK, Let's rock with NIRVANA", and they do! This boot of previously unreleased demos has good-to-fair sound and is highly recommended to all rabid NIRVANA fans. "Not What It Means" builds into scappy distorted guitar wall punctuated by acidic ninety-weight leads. Great singing backed by bass and drum support the steamroll over the top. "She Said" is a friggin' anthem! This version is considerably different than the commercial one. "Make It Big" gets down in the groove, surging in with all the gentleness of a sunami. NIRVANA continues to stab at the underbelly of the beast. (BR)
(no address)

OCTATRACKTER - "Kiddie Fist/Stam Her"

Man, the cover of this is so twisted it made me consider the option of bestiality for a millisecond. I was expecting dangerous psychosis, but got one driving buzz-punk ditty and a more poppy blast. Not bad. (WG)
(Kitel, 317A Cambie St., Vancouver, BC, VGB 2NY, CANADA)

ORIGINAL SINS - "Nowhere To Go" EP

Wow! This single touches back into the "Just 14" phase of the Pennsylvania band. Super fast guitars, snarly vocals on one side and a STONESish sounding acoustic love song on the flip. (MH)
(Dogmeat, GPO Box 2366V, Melbourne 3001, AUSTRALIA)

OSWALD FIVE-O - "A Love Supreme" EP

Sporting X-like dissonant harmonies, OSWALD FIVE-O approach their first single with a punky punch to their songs and a post punk feel as far as the structure goes. The flip, "Crush Proof," is a straight ahead fuzz pop tune reminiscent of the FLATMATES. (MH)
(Imp Records, PO Box 34, Portland, OR 97207)

LA PERRERA - "Romperlo Todo" EP

Now this fuckin' rocks! Great snarled vocals. Squalling guitar attack: James Williamson meets Nicky Garrett. These Spanish punks deliver the raw power. Excellent! (BR)
(Basati Diskak, Apartado Correos, 1686, 20080 Donostia, Gipuzkoa, SPAIN)

PINK LINCOLNS - "Headache" LP

Hmm...These Florida guys' first LP was a classic mid tempo punk blowout, but this one is bit less direct, with thinner, cleaner guitar sound, which detracts from punch. Turn up the distort on the distortion box, and really kick our ass next time. (WG)
(Musical Tragedies, PO Box 12034, Seattle, WA 98102)

POINT BLACK - "Blacklisted" EP

Their big protest against Blacklist Mailorder's decision to not carry their first EP. Guys, it's your choice to say what you want (freedom is a big theme on this record), and Blacklist is free to distribute whatever the fuck they want. That aside, this is a 4-song East coast HC sounding release, good but no great shaker. (TY)
(Nemesis)

PORCELAIN BOYS - "Relive/Squeaky Clean"

A shift in style from their ALL-ish debut to a blander college radio style long associated with their hometown. Maybe a little like FIELDTRIP without the songs, production or chops. (BD)
(THD, 2020 Seabury Ave., Minneapolis, MN, 55406)

POWERTRIP - "Live Demons" EP

Cool live shit from Jeff Dahl's post ANGRY SAMOANS band circa Jan. 21, 1983 at the T-Bird Rollerdome in Los Angeles. "I Got A Right" has Dahl doing his raging best STOOGES routine, great energy level but only fair to poor sound. "Permanent Damage" was first written for the SAMOANS. Some of these live recordings are most essential if you were at the show. Dog Meat Records label promises a forthcoming LP release by Jeff Dahl's amigos, THE LAZY COWGIRLS. (BR)
(Dog Meat, Box 2366V, Melbourne 3001, AUSTRALIA)

QUEMANDO RUEDAS - "Aqui Vale Todo!" LP

Speedmetallish rock/"sensitive" piano and acoustic stuff battle it out with hardcore, but metal rules in the end. A color photo booklet of the band is included...babes and coke paradise adorns the front cover, while the back has some lighting bolts. Darn sensitive. (IR)
(Basati Diskak, Apto. Correos N. 1686, 20080 Donostia, Gipuzkoa, SPAIN)

RED LETTER DAY - "More Songs About Love and War" LP

An 11 song LP of well played Brit-punk with parallels to later period CLASH and CHELSEA. The one standout track here is "Last Night" which was a 1989 single. (MC)
(Released Emotions, PO Box 132, Acton, London W3 8XQ, ENGLAND)

REMORSE - "Hatred Dies, Envy Forgives" EP

Basic hardcore with vocals reminiscent of a strange mix of ALICE DONUT and ULTRAMAN. No lyric sheet. (KG)
(Vague Records, 935 Pontiac Ave #65, Cranston, RI 02920)

RESOLUTION - EP

A six song 10 inch by some ex BROTHERHOOD dudes, with more of a mid tempo "power" Metal/HC crunch which reveals more depth than the 1-2 1-2 standard posi-mosh fare. Lyrics are in the strong mind, care for others, think for yourself camp. A powerful blast. (WG)
(Scorch Records, PO Box 95363, Seattle, WA 98145)

RESTOS DE TRAGEDIA - "Medellin Presenta A R.D.T." EP

Hectic, trashy Colombian thrash. They're a bit sloppy and outta tune, but they're giving it 100% which is more than can be said for a number of bands. If anyone remembers the band NO LABELS (from one of the Carolinas), you'll have a reference point for what's goin' on here. The growing Medellin scene is worth supporting, so why not start with this?! (CD)
(Cesar Quiceno, Apdo. A, 99 11, Medellin, COLOMBIA)

RESTOS DE TRAGEDIA - "Ser Y No Ser" EP

This kicks the pants off of their other record. Way more frantic, tight, and angry. Nine songs in a more primitive OLHO SECO vein. What're you waiting for, dummy? Send for this! (CD)
(Cesar Quiceno, Apdo. A, 99 11, Medellin, COLOMBIA)

REVULSION - EP

If you put JAWBREAKER and SNUFF in a blender and put it as high as it would go, then you would have REVULSION. This is totally fuggin' great, powerful, intensely emotional music with great vocals and an insane drummer. All of this, complemented with plenty of tempo changes and great hooks, and you've got quite a nice platter here. From England. (MW)
(Nabate, B.P. 92, 4000 Liegel, BELGIUM)

RECORD REVIEWS

RORSCHACH - "Needlepack" EP

Have heard some good things about these guys and they ain't bad. With a heavy dissonant sound not unlike NEUROSIS, RUDIMENTARY PENI, DIE KREUZEN and a few others. Lyrics also reveal creativity and insight. Real nice graphics on the gatefold sleeve, too. Kinda gives me a little renewed faith in "hardcore." (WG)
(Wardance, 35-1893 St, Jackson Heights, NY 11372)

ROVSVETT - "Lepra Cliff" EP

Four songs of fast hardcore/non-metal thrash with a spattering of more musical and melodic slower parts, with the usual Swedish gruff vocals. 'Nuff said? (TH)
(Jesus Kudd Records, Mikan, Bomansgatan 22 F, 722 20 Västerås, SWEDEN)

SAMIAM - "Soar" LP

What can I say other than this is a really good album (except for the cover). More consistent than the last release, it carries on in SAMIAM's usual mode of melodic punk, centered around great twin guitar work. Enjoyable and catchy. Overall... cool. (TH)
(New Red Archives, 6520 Selma Ave. Suite #1305, Hollywood, CA 90026)

SANITY ASSASSINS - LP

The rich guitar sound recalls "Neutron Bomb"-vintage WEIRDOS, but aside from the instantly memorable "Once Upon a Time," most of the mid-speed punk here falls short in the passion department. (SS)
(Full Circle, 12 Bell Street, Newsome, Haddersfield, UK)

SCRATCH BONGOWAX - EP

"Pall Bearing Insurance Collecting Widows" has raging twin guitars assault and MIRACLE WORKERS fans will approve. "Teenrage" has strong drumming and UK SUBS-style axe grinding. "Thirty Nothing" toys with changing tempos, and "You'll want me Back" is a little ballad, a good way to wrap it up. Looking forward to hearing more. (BR)
(Dionysus, PO Box 1975, Burbank, CA 91507)

THE SHAMROCKS - EP

If they ever make a touring punk equivalent to Beatlemania, this band could totally do THE UNDERTONES. So, if you like those Irish popmakers and aren't too burnt out on nostalgia, then this may be fun. They also do an ADICTS cover, "Viva La Revolution". From Germany. (IR)
(Knock Out Records, Büsackerstr 32, 4100 Duisburg 18, GERMANY)

SEAM - EP

This "slowrock" single is certain to be a college radio favorite. Sooyoung Park from BITCH MAGNET does a good job on lead vocals and guitars on "Days Of Thunder". Lexi does the vocals on their cover of the BIG BOYS "Which Way To Go" which sure doesn't touch the original, but her heavily echoed vocals are a tipoff to the influence of the current wave of spacey sounding British rock. (MC)
(Homestead distributed by Dutch East)

SEX BAMBA - "To Niembozliewe" LP

The mid- to fast-tempo Polish punk here boasts a nice melodic feel, but what sets this effort apart is the cool, understated guitars and inventive arrangements. Fresh, crisp, and fun — this is a getter. (SS)
(Robert Szymanski, WL Sowinskiego, 19BL, 28 M 35, 05-120 Legionowo, POLAND)

16 B.U.H. - EP

This is good punk rock from Sweden, melodic guitar oriented with the correct politics. Keep believing! Don't cry over lost dreams. Life is short, don't waste it. "Full of Hate" deals with some of the futility of living in modern society. Fast bass and drums drive this along. Sung in Swedish, the flipside is "Brutal Personal". Energetic pop punk with sing along harmonies somewhat reminiscent of SHAM 69 or STIFF LITTLE FINGERS. The sharp guitar work goes from pure pop to surf-punk to cowboy. (BR)
(Fetvadd Records, Rydsvagen 70 A/582, 48 Linkoping, SWEDEN)

SKIN YARD - "Smiling Knuckles" 10"

Well, if this doesn't throw these guys into the big leaques (if that's what they want) I don't know what will. Monster production ala SOUNDGARDEN with SKINYARD'S own twist. The flip is a cover of the BEATLES jam, "Hey, Bulldog," done pretty true to the original. (ML)
(Cruz, PO Box 7756, Long Beach, CA 90807)

SKELETAL EARTH - "Eulogy for a Dying Fetus" LP

Grisly, spasm-inducing terror-thrash! SKELETAL EARTH putrefies your palate with a taste of practically everything in this world that eats shit...murder, racism, sadism, child abuse, poverty, and every other evil concocted by mankind. Fast and mean and in between, these Alabamans deliver the gut-wrenching goods with force. Gruff, harsh craniumcore to frighten the timid. (CD)
(Foundation 2000, Hoofdweg 165, 3474JDZegveld, HOLLAND)

SHOTGUN RATIONALE - EP

This is sort of an oldie, an obscure 70's punk band from NYC gets covered today by his original singer with an all-star line up featuring Cheetah of the DEAD BOYS and Bob Stinson ex-REPLACEMENT. The A side is kinda sloppy, the B side is more listenable, with 2 punkers in the DEAD BOYS/JEFF DAHL vein. Too bad the best track is faded after one minute. My bitchin' idol Moe Tucker produced this record so it is good. First 1000 on purple vinyl. (EC)
(Dog Meat, GPO Box 2366V, Melbourne 3001, AUSTRALIA)

SLEEPER - EP

Melodic and very singable musak on this good-sounding seven inch. Kinda brings to mind a hard-edged FIREHOSE mixed with a less pop-o-rama ALL. (KG)
(Tragic Life Records, PO Box 060623, Staten Island, NY 10306)

SMOKING DAVE AND THE PREMO DOPES - LP

With a record like this, it take at least two or three good listens before you have a real answer for liking it or not. SMOKING DAVE is a very well produced LP, with excellent cover art. As for the music on this one, they seem to be sewn from the same patterns as HUSKER DU and The LAST. The record is a very artistic project, and if you enjoy all their influences I'm sure that you will really like this record. (HC)
(no address)

SONIC VIOLENCE - "Casket Case" LP

This is what I'd call "the better side" of this grind/stench/ crunch/ whatever core movement. Although not up there with HEAD OF DAVID, SWEET TOOTH or GODFLESH, these fellows have a slow, grinding, tribal noise feel that relies on pounding repetition, which is both a strength and a weakness. Side 2 has more of the sludgefest I enjoy. (WG)
(Peaceville. UK)

SPECULA - "Ain't no Sunshine/Seatbelt" EP

The A side is an industrial version of said standard somewhat similar to what FOETUS might have done to it with machine like percussion, warbling synth effects, et al. "Seatbelt" is an instrumental using the aforementioned element. (HD)
(Monkey Tech, 2265 West Saint Paul, Chicago, IL 60647)

SUPERSUCKERS - "Junk" EP

Great to see that good grunge is still happening in the home of the hits. Dug all the tunes especially "Stroke" which really takes off. Looking forward to a full length LP. (ML)
(Empty Records, PO Box 12034, Seattle, WA 98102)

SURGEON GENERAL - "Needle in a Pig's Ass" EP

Old-style HC with thin production that makes it seem even more early '80s like. Oozes anti-authority with an especially cynical view toward gun use. (KG)
(Headache Records, 53 Myrtle Ave, Midland Park, NJ 07432)

TELAKETJU - "Kyyneleita Ja Enneunia" EP

Offbeat HC with tinges of postpunk and funk tossed in. Maybe NOMEANSNO meets PRIMUS meets DIE KREUZEN? Could be. (WG)
(Mikko Hynninen, Rouskupolku 4, 70910 Vuorela, FINLAND)

Coors' promises muddied by pollution record

Mark Obmascik The Denver Post June 9, 1991

"Because the best works of nature . . . are so important to making Coors beers, and because it was the right thing to do, Peter Coors personally kicked off the Coors Pure Water 2000 program, a national commitment to help clean up America's rivers, streams and lakes." — Adolph Coors Co., 1990 annual report.

The Adolph Coors Co. officially became a toxic criminal on Oct. 23, 1990, when it pleaded guilty to violating state environmental law by illegally pumping industrial solvents into Clear Creek from 1976 to 1989.

Coors didn't publicly disclose the pollution until a TV station found out about it.

When it came time to formally enter a guilty plea, Coors angered state lawyers by failing to send any top brass to Jefferson County's criminal courts to show personal remorse for the pollution.

Coors sent one of its lawyers to admit its wrongdoing.

"Coors has over the years demonstrated an unswerving commitment to quality of life in the communities where we live, work and sell our products." — 1990 Coors annual report.

In October 1981, Coors found polluted groundwater beneath its can factory.

Because the contamination included a carcinogenic industrial chemical, regulators said Coors executives immediately should have told the Environmental Protection Agency about the pollution.

THEY DIDN'T. COORS kept secret its toxic discovery while 1,000 extra pounds of solvents leaked from company pipes into Golden's groundwater, the EPA says.

Three years after finding the pollution, Coors finally fixed its faulty pipes.

The next year, in 1985, state and federal environmental officials specifically asked Coors if the company knew of any pollution leaks. Coors said no.

The EPA launched an investigation, and Coors now is expected to face federal pollution penalties this summer.

"We are socially responsible and strive for the betterment of society." — 1990 Coors annual report.

Last month, on May 5, Coors stepped up production for the Memorial Day holiday and spilled more than 155,000 gallons of beer into Clear Creek. The illegal discharge destroyed much of the aquatic life in 5.2 miles of Clear Creek.

When the Colorado Division of Wildlife said the brewery killed 6,599 fathead minnows, 2,781 sand shiners, 1,195 longnose dace, 1,075 suckers, 857 creek chubs, 440 largemouth bass, 186 green sunfish and 60 rainbow trout, company Chairman Bill Coors played down the damage.

Most of those species, Bill Coors told stockholders, are only "trash fish."

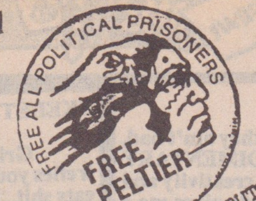
Then the Colorado attorney general's office said Coors faces a minimum fine of $461,755 for the fish kill. Coors squealed in protest. "Clear Creek, as we all know, is not a prime fishing stream," said Coors spokesman Jon Goldman.

OF COURSE IT'S not a prime fishing stream. Coors has been treating Clear Creek like it's an industrial sewer. In the past 22 months, Coors violated pollution limits in the creek 44 times, state health officials say.

"Original Coors: The Rocky Mountain Legend." — *New Coors TV ad.*

That new slogan is catchy. But people living downstream from Coors must wonder: Whatever happened to good ol' Pure Rocky Mountain Spring Water?

Mark Obmascik covers environment issues for The Denver Post.



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RECORD REVIEWS

SWANKYS/GAI SPLIT - EP

Two 7" records with a total of thirteen songs. SWANKYS open up this slab with full on punk rock sound. Very distorted guitars, punk as hell singer, full on thrash bassist and drummer. SWANKYS have songs called "Damaging Noise" and "Knife." Personally, I can relate to this band. GAI is a bit faster driven by a thrash monster of a drummer. Great feedback from the guitar player. The guitar sounds like tin cans being ground up in a garbage disposal. With songs like "Extermination" and "Child They Don't Know The War" you can bet these guys are politically correct. Overall, a great thrash record. (SM)
(Revoltation Records, PO Box 49, Scarborough, N. Yorks, YO11 2ZY, ENGLAND)

TERMINUS - "What Kind Of World/Violent Resistance"

Straight forward hardcore/punk, with DOA-ish vocals. Sometimes the songs seem a bit on the long side, bute are still pretty good. Lyrics are thought provoking and the B-side is sure to give rise to argument. (TH)
(Words Of Warning Records, PO Box 119, Newport, Gwent, NP9 7YD, Wales, UK)

THOMPSON ROLLETS- LP

Modern rock bordering on punk. Loud guitars and great production are wasted on mostly lackluster songwriting and this connects only on a couple of tracks. A potentially good band that needs a non-singer. (BD)
(Brutal Deluxe Corp., 11 Place Bugeaud, 24000 Perigueux, FRANCE)

TOM CAT REBELS - "Great" EP

Three of these four songs are goofy punk-a-billy complete with some harmonicas and yodels. The other song is a good straightforward version of MOTORHEAD's "Overkill." Go figure. (MC)
(A. Lihjamo, Koulutie 4-6 B28, 42700 Keuruu, FINLAND)

UP FRONT - "Daybreak" EP

A seven song seven inch that is reminiscent of UNIFORM CHOICE. Songs about fading friends, growing up and living for the present. 1-2, 1-2, hardcore with thin production and clean vocals that stand out nicely. Decent but not incredible. (MK)
(New Age Records, PO Box 3934, Mission Viejo, CA 92690)

UP TO HERE - "Machine" EP

Not a bad thingy in the DAG NASTY, DESCENDENTS, 7 SECONDS vein with personal, political lyrics and rich guitar work. Some pretty catchy melodic vocal bits too. Worth checking out, but where the fuck is Nevada City? (WG)
(Rise Records, 441 Washington St, Nevada City, CA 95959)

UPRIGHT CITIZENS - "I Got The Hometown Blues" EP

The UPRIGHT CITIZENS are back. Did they ever split up? I'm unsure, but this EP was recorded live in their hometown last November. The EP contains six great melodic hardcore/punk tunes. The only bad news being it's limited to 500, but there is a new 7" planned soon. If you get chance, check this out. (TH)
(Upright Citizens, A. Kunze, Im Springfield 31a, 4250 Bottrop, GERMANY)

URBAN NOTHING - "Early Opening Performances" EP

"Blood Pollution" has some decent Greg Ginn type guitar licks. Good singing with solid bass and drum backbone. "Jail Cell Shelly" is a rave up rhythm and blues number — too many guitar leads plus overbearing harmonies detract from the strong vocals. (BR)
(GWG & Co., PO Box 50755, Palo Alto, CA 94303)

VANILLA WHORES - EP

This is something between The FUZZTONES meets The HEARTBREAKERS on MC5's shaking street. The opening track has a riff stolen from SIMON & GARTFUNKEL's "Hazy Shades Of Winter" and "Last Time Around" sounds like it was recorded at the Shea Stadium. Groovy, but give these guys time to mature a bit more and get a better recording studio. (EC)
(Big Re-hab Records, PO Box 98, Montana, CA 94037)

VALSE TRISTE/Z - split EP

VALSE TRISTE play competent mid-paced punk with gruff vocals and a fairly polished sound. Z are a sloppier version of AGNOSTIC FRONT. This is a split 7" between Finland and Japan. It's pretty fuckin kinda totally OK. (MW)
(MCR Company USA, PO Box 440324, Aurora, CO 80044)

VERTIGO - "Rub" EP

Where in the hell did this come from? I'd pretty much slotted VERTIGO as AmRep's version of SPACEMEN 3 or something, then comes this EP. 4 way raw and psycho jams that put a big-assed grin on this guy's face. They even do a killer version of CRIME'S "Murder by Guitar." Amazing sleeve too, don't miss this one. (ML)
(Amphetamine Reptile, 2541 Nicollet Ave., S. Minneapolis, MN., 55404)

VOLCANO SUNS - "Career in Rock" LP

6th full length LP from these Boston post-punk vets. You probably either love 'em or left 'em a while back and I'm not sure if this slab will do anything to influence anyone either way. The songs, while very structured and on the whole quite enjoyable, left me wishing they would break into "walk around" from All Night Lotus Party. Oh well. (ML)
(Quarterstick Records through Touch & Go)

WARLOCK PINCHERS - "Circumsized Peanuts" LP

I guess by now most of you are familiar with these guys, if not, let's just say they are unique and fall into the "either you like 'em or you don't" category. I've always thought they were pretty groovy or at least entertaining. This LP, their 3rd, is a lot more solid, tough, and to the point. More emphasis on rockin' the house than getting a few chuckles, although the humor is definitely still there. The PINCHERS are definitely "in the house." (ML)
(Boner Records, PO Box 2081, Berkeley, CA 94702)

WHEN PEOPLE WERE SHORTER AND LIVED NEAR THE WATER - "Porgy" LP

More wackiness from the SHIMMY DISC all-stars as they tackle GERSWIN's "Porgy and Bess" and remake it in their own image. Mostly psych-rock type jams renditions of these songs which made me think of the send ups that FRANK ZAPPA used to do and how similar in style and attitude this stuff is. What can I say, its a wacky, nutty musical melange of a "tribute " done with the usual sencse of irreverence that this label is known for. (HD)
(Shimmy Disc, Jaf box 1187, New York, NY 10116)

WHITE FLAG AND DAVE NAZWORTHY - EP

Very interesting project we have here. Dave, CHEMICAL PEOPLE and WHITE FLAG playing some pretty heavy Brady Bunch pop tunes. That could be funny, but was pretty bad with very bad back-up vocals by some girl named Kim. But it's a pretty cool side project, and if you're a big 7" collector you will like the yellow vinyl. The only thing I want to know about this whole thing is who the fuck let Pat Fear back on the streets.... (HC)
(Sycophant Records, 8 Orchard St, Newthrope, Nottingham, NG16 2EL, UK)

WIG - "Just Obsence" EP

I was first introduced to WIG by John and Jim of the Laughing Hyenas, and boy was I ever lucky for that. This is the follow-up to their first LP (which might still be in print). WIG come across as a very lost and busy band, with fanatic vocals by Preston, who is rumored to be the brother of John Brannan. Vocals sound like Sean from SWIZ meets NICK CAVE. This record does have a lot of BIRTHDAY PARTY and LAUGHING HYENAS influences that make it ten times cooler with great lyrics and music all in one. It's number one on my top ten this month. (HC)
(Nocturnal Records, PO Box 399, Royal Oaks, MI 48068)

WRONG ANSWER (ZOOBREATH) - EP

Simple, happy go lucky punk, with touches of ska and UK indie-pop. Political lyrics (presented in a cool little booklet) that avoids being overbearing. I'm sure they'd feel at home in the East Bay scene. Overall a pretty laid back EP. (TH)
(Lunchbox Records, c/o Steve Wishart, 2993 Cedar Mill X-ing, Acworth, GA 30101)

RECORD REVIEWS

WITHIN RANGE - "Take Care" LP

If JINGO DE LUNCH, DAG NASTY, HDQ, NAKED RAYGUN and LIFE...BUT HOW TO LIVE IT? were to have group sex and give birth to a Norwegian band, then it might sound like this. Especially if they grew up taking singing lessons off Lemmy (but then again it might not). Overall, a good punk / HC album with enough variety to keep you listening. (TH)
(Knall Syndikatet, Box 4386, Hospitalsløkkan, 7002 Trondheim, NORWAY)

X WOOLHEAD - "Information" EP

Actually it ain't an EP cuz there are only two songs but they're on one side. The flipside is blank. Figure that one out... This is a basic, and I mean basic, introspection-core exploration. Off-key sing-alongs and turtle-tempo, "jibbidy-jibb", D.C.-inspired material is the focus. There are supposed to be a few folks from BAD ATTITUDE in this band. Frankly, I think the BAD ATTITUDE material was superior to this, but I suppose it's unfair to compare. To each his own. If this sounds like your bag, nab it. (CD)
(Re-core-ds, Jagerstr. 19, 3150 Peine, W. GERMANY)

YOUTH GONE MAD/LETCH PATROL - split EP

Yet another YGM release (are they trying to break Jeff Dahl's record?), these two cuts both being the fast, furious fun type of pop punk that's so easy to like. LETCH PATROL's Chicken John warned me not to review their side, but it is my duty, so all I can say is it's really...............
(TY)
(YGM, 560 W 43 #30g, New York, NY 10036)

ZEROS - "Don't Push Me Around" LP

Long overdue reissue of their three excellent singles plus assorted studio outtakes including an alternate version of "Beat Your Heart Out". Rough, basic garage punk with the standard influences of the day (RAMONES, LOU REED, and pre-hippie rock'n'roll) guaranteed to still sound good in ten years. Unfortunately several cuts suffer from poor fidelity due to damaged masters. (BD)
(Bomp, PO Box 7112, Burbank, CA, 91516)

V/A - "Big Power Hit!" EP

Groovy, I liked the concept, four songs by four bands that started it all. SWEET always had the coolest silver jumpsuits and platforms and their "Rebel Rouser" on this is a classic. RAMONES "I Don't Want To Be Learned" is a good example of their Pinhead Rock, though it is available on some other bootleg. GENERATION X "Invisible Man" is taken straight off their first album and is a good Pop-Punk number. UNDERTONES plays a medley of both GARY GLITTER and MARC BOLAN classics. Too bad most of these songs are available on official records, still is a must have for the cover pic alone. (EC)
(no address)

V/A - "Dope Guns and Fucking in the Streets, Vol. 6" EP

Latest installment of the AmRep story with four new bands. JONESTOWN unleashes a devasting piece of crank in "Short Time Left" bringing to mind their east coast brethren, the UNSANE. The CROWS (consisting of ex-U-MEN) depart from the norm and do a twisted yet tasty piece of bastard blues/Jazz influenced type of thing. Cool pounding gruff from CASUS BELLI and finally a rolicking guitar bump and grind instrumental from HAMMERHEAD. Most satisfying. (HD)
(Amphetamine Reptile, 2541 Nicollet Ave. S. Minneapolis, MN 55404)

V/A - "Mind Pollution" LP

A fairly varied album; mostly HC, punk and thrash oriented, but also including dub, electro-industrial, metal and folkcore material too. As with most compilations, there is a mixture of good and bad. High points on the LP being provided by: OI POLLOI, COWBOY KILLERS, PLEASANT VALLEY CHILDREN, LUNCH HEAD and RESIST. Certainly worth a listen, but I'd suggest picking up some of the earlier Words Of Warning releases instead. (TH)
(Words Of Warning Records, PO Box 119, Newport, Gwent, NP9 7YD, Wales, UK)

V/A - "Mod Showdown" EP

Split 7" with MUDHONEY and HALO OF FLIES paying tribute to their fave 60's/neo 60's band. In MUDHONEY'S case it's the MILKSHAKES' "She's Just 15". A straight rendition which drives home the point that the MILKSHAKES greatness wasn't due to originality of strength of their songs but rather to that special BILLY CHILDISH touch that MH lack. HOF fares better with 60's mod legends, JOHN"S CHILDRENS' "Jagged Time Lapse" with Haze & co. just ripping it up with enough manic energy and cheezy 60's echo effects to win me over. (HD)
(Amphetamine Reptile, 2541 Nicollet Ave. S. Minneapolis, MN 55404)

V/A - "No TV Tonite" LP

This here's a German compilation with a nifty silkscreened cover and four bands (FLEXX, SLASHED, PYGMYS, MOONSTRUCK). There's a few good cuts on here, even though it gets quite commercial sounding at times. Still, I get, like, good vibes off this. Something for somebody. (MW)
(Disgraceland Records, Fredy Engelarndstr. 48, 48 Bielefield, GERMANY)

V/A - "Pulley" EP

Here's another one of those comps from the "Wedge" and "Wheels" people.... BRICKS doing "Spy Kitty" has a slowed down buzzsaw guitar w/ male/female (early) PERE UBU-ish vocs. MY NEW BOYFRIEND's "Thurston Dance" could be a musical tribute to T. Moore. NATION OF ULYSSES, ah, true noise minimal stuff with serious bugle, "Diptheria". And lastly, THE MOMMYHEADS' "At The Mall" post-whatever edged folky stuff. Great foldout lyric poster. Is good. (IR)
(Simple Machines, 3510 North Eighth St., Arlington, VA 22201)

V/A - "Really Fast, Volume 6" LP

Fourteen bands offer a total of 23 cuts by outfits playing a variety of pop-punk, thrash, crossover, and pop — but most of it's in that memorable Swedish sound. CRY, CRUCIFIX, and SAUNA lead the pack — but at least two-thirds of this is really fast, and really good. (SS)
(C/O Johnnsson, Ekgatan 12A, S-595-33, Mjolby, SWEDEN)

V/A - "Six Ways" EP

The title refers to the six bands who kick down a total of 18 tunes. SORE THROAT, SCHULCORE, BAKUNIN, and NICHTS HOREN treat us to some noisy chaos, while KOLLEKTIV VII & TIBO is trapped in some twisted Chinese water torture mindfuck. DIE VERGESSENEN is the most sedate, sounding like a warped post-CRASS tag-teaming with YOKO ONO. One for the more adventurous spirit in you... (CD)
(Komista, c/o Sterneck, Eichenheege 12b, D-6457 Maintal 1, GERMANY)

V/A - "Something Weird" LP

Ok, is Tim trying to test me here? This is indeed "something weird." One side goes back and forth between grind core, speed metal, and some quirky punk stuff, while the other side is mainly 60's style psychedelic rock. It's not that cohesive, and I could do without a few of the songs. But, there's lots of entertaining clips between songs that says to me - "this is art." A good effort in showcasing local talent out of York, England. Only 300 made. Where's Chris Dodge? (MW)
($10 to Ugly Music, 106 Vale Royal House, London, WC2H 7QA, UK)

V/A - "Wake Up!" EP

This 7" comes with issue #7 of the zine of the same name, and 7 is indeed a lucky number here. One song each by THOMPSON ROLLETS, POWER WAKAN and G.I. LOVE all prove to be a cut above the norm in their particular genres (spastic HC ala NOMEANSNO, BAD BRAINS type HC, and progressive melodic HC). Excellent introduction to these bands, which bode well for the fruit of French hardcore. (TY)
(Wake Up, BP 5034, 24005 Perigueux, FRANCE)

V/A - "The World Is A Lonely Place" EP

An international hardcore compilation stuffed with lyrics, flyers, stickers and color vinyl. This record is tornado-style thrash with some slow parts. Then right back to thrash. 2 bands from USA. 3 bands from West Germany + 1 band from Japan. PULLERMAN is tough as nails I dig them alot. EXPATRIATE are hard driven too. Cool slab of vinyl. (SM)
(Heart First Records, Florian Helmchen, Boeckhstrasse 39, 1000 Berlin 61, GERMANY)

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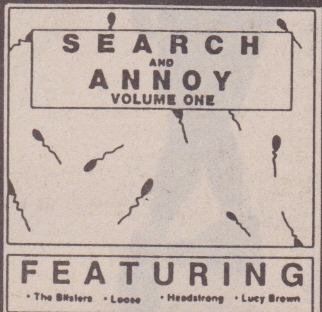

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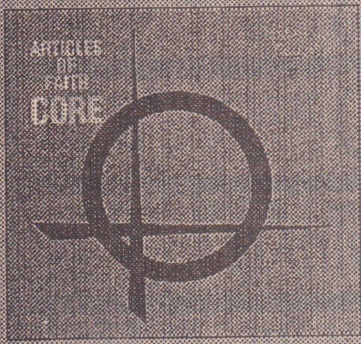

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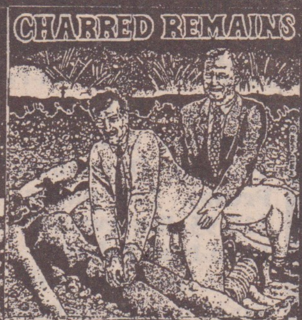

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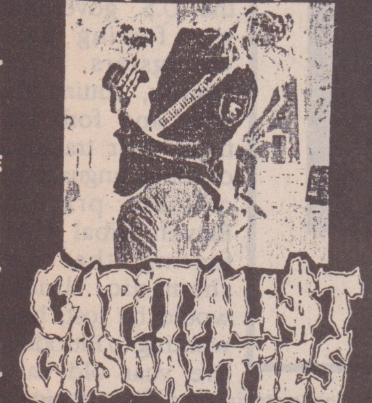

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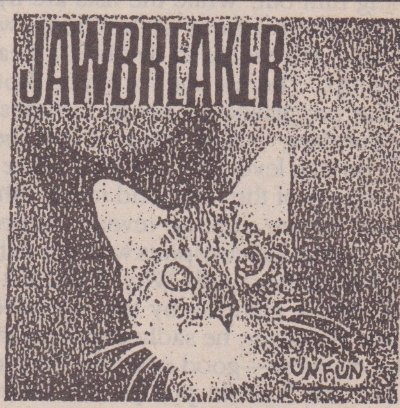
DROOGIES "Heaven"
LP/Cass. $6.50
This German band's debut LP on Nuclear Blast was a great one. This second LP is another impressive effort. English language punk with variety, and excellent production.



JAWBREAKER
"Unfun" LP/Cass. $6.50
They've moved to the Bay area and have plans for a tour and second album. If you haven't heard them yet , buy the damn thing already! This is powerful shit - honest!

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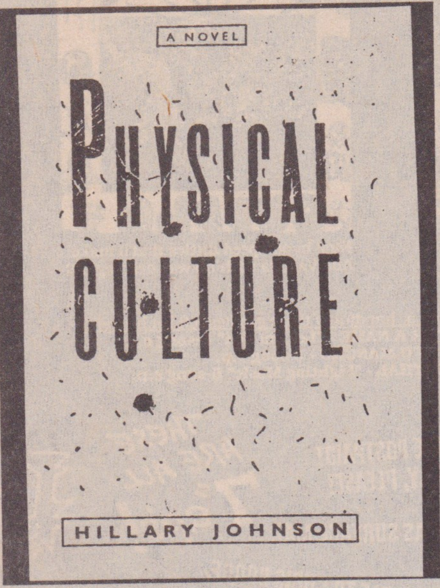
BOOK REVIEWS

Reviewers: Steven Snair (SS), John Ivan-Palmer (JI-P)



Hilary Johnson, *Physical Culture* . 140 pp. (Poseidon Press). 140 pages. $16.95. Reviewed By John-Ivan Palmer

In her novel, written in the first person singular, Hilary hews a horrific one. She assumes the persona of a masochistic gay bookkeeper in a mattress factory who gets his jollies piercing his eyelids, cutting his armpits with razors so the sweat will sting, letting people cinch up his body in barbed wire or bury microfilm under his skin. Whoopee. But don't rub your palms too hard. The blood lust here is considerably downplayed. Avoiding the forced flayings of a Pauline Reage or the philosophical cruelties of a Kathy Acker or Gustave Mirbeau, Johnson hides her hero's secret deep in the camouflage of suburban discretion.

This is not so much a story of masochism as it is a story of secrecy. And the secret is top-of-the-line pain. Early in the story, John, the pain freak, provokes a woman friend into punching him out. While the fists are flying, he tries "to steer her to the lower regions of [his] body, where the damage will be private." His words to live by: "a beating is the basis for a relationship." There's one for Joyce Brothers.

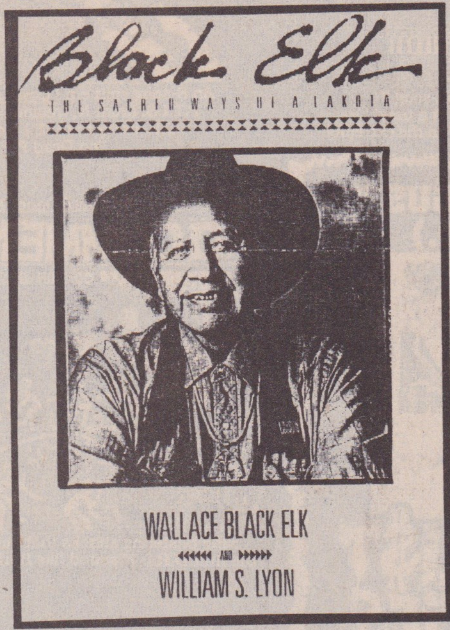
Like pre-glasnost Eastern European authors, especially Milan Kundera, Hilary Johnson has her characters interact socially on one level, the safe one, while the treachery goes on in the secrecy of the heart and mind. John lives with his secret desire for torture until he reveals himself to a sex-crazed co-worker, Leann. He conspires with her to break into the mattress factory where they work. Why? So he can get himself sewn, skin and all, into a mattress by the big needle of a huge sewing machine. However, he sadly discovers that safety devices built into the machine—good news for everyone but him—prevent that, and the "needle pumps the air in burning droplets of sound, ululating in a catastrophic mathematics of pain."

The cops are called in to investigate the break-in where a night guard was knocked out with a whisky bottle, but, ironically, "are not sure what the motive was." The dicks put the puzzle together wrong, and John is saved by his own weirdness. "My body is gibberish to anyone else."

The homo/hetero connection between John and Leann runs through various permutations, beginning with a kiss he doesn't want—but accepts masochistically—then proceeds to where they actually sleep together after the factory break-in, even though, as he says to her, "I can't bear to have you touch me." Strange words coming from a dude whose "chest is slashed beyond legibility and resembles the lacy grafted tissue of a burn victim" and whose "navel has been surgically altered to look like an embossed flower."

The ending is a blocked punch as far as I can read it—"I've managed, at the very last minute, to feel desire." I still can't figure out what the last minute desire was for or where it came from, so I guess I'll have to torture myself with the thought until I get it.

In this ectomorphic first novel, Hilary Johnson, who's cruelly beautiful photo glares at you from the dust jacket, rips through the skin and cracks up the rib cage exposing the bloody secret center of masochism. A must for students of screaming agony. (J-I P)



Wallace Black Elk and William S. Lyon, *Black Elk: The Sacred Ways of a Lakota.* (San Francisco: Harper and Row, 1990) ~ 193 pages ~ $16.95 ppd.

Back in the 1920s the U.S. government was forcing native youngsters into schools, cutting their hair, and forbidding them their traditional clothing, language, and cultural practices. Eleven tribal elders, fearing that their shamanic lineage would be lost, began working to introduce a five year old Lakota child to the spirits. Usually iniciatory training did not begin until after puberty and after the would-be shaman experienced a calling (usually during a serious illness, but this was a time demanding desperate measures.

That five year old was Wallace Black Elk. Now 70, he has completed over thirty vision quests. In an attempt to "bring the sacred mystery powers back into the hands of the people and to see the Tree of Life bloom again on earth" he solicited anthropologist William S. Lyon to be "translator" of his life story. The result is one of the most authentic voices I've read in an autobiography.

There are tales bordering on farce (scientists try to pick up the spirits on radar and are then faced with the daunting task of explaining away their results), tales of the sacred (the spirit of a wounded eagle the tribe has failed to save shows his gratitude by vowing to fly above the earth and hold back the threat of nuclear destruction until people get their shit together), and tales of great wisdom (Tunkashila, the Creator, foretells great earthquakes: "When this happens, those people on the outside, they will say 'Oh, my God! Oh, my God!'... All they are really saying is 'All my gold! All my gold!'").

I was particularily impressed by Black Elk's vision that all peoples are equal and must realize their interdependence. This appears to be a Lakota sensibility; upon entering a lodge, smoking the Chanunpa, finishing a prayer, and during ritual, they often speak the words "Mitakuye oyasin". This is Lakota for "all my relations" and is repeated to remind each person that he or she is related to all that exists.

Although this book does contain trail markers for those readers inclined to set foot on the shamanic path, it also sternly warns of the fortitude and the patience required. In this, its acknowledgement that there are no quick fixes, it clearly distinguishes itself from the recent glut of New Age crap. Black Elk delivers the uncut goods. If you figure the medicine man is a thing of the past, give this a read. It's our very future needs the healing.

Mitakuye oyasin. (SS)

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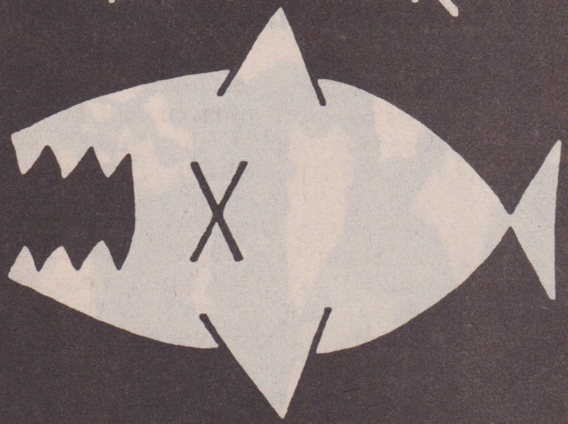

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PLEASANT VALLEY CHILDREN - "Fuck Kill Destroy" LP

I heard these guys' 7" and gave them a second glance, and this LP deserves more than a second glance as well. With some ultra-heavy BLACK FLAG riffs abounding & a garagey edge, coupled with appropriately cheery lyrics (note: sarcasm), these UK folks deal a fairly mighty blow. Comes with a cool lyrics/art/info booklet. If you need a sonic boot to the genital area, you best look into this. (WG) (Words of Warning, PO Box 119, Newport, Gwent, NP9 7YO, Wales, UK)

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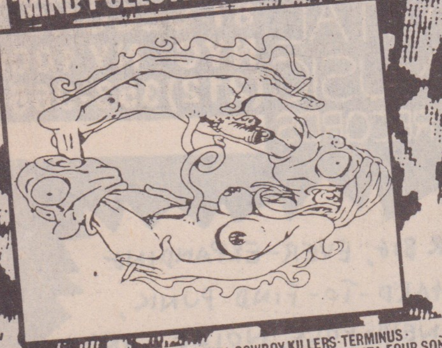

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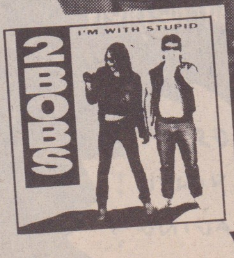

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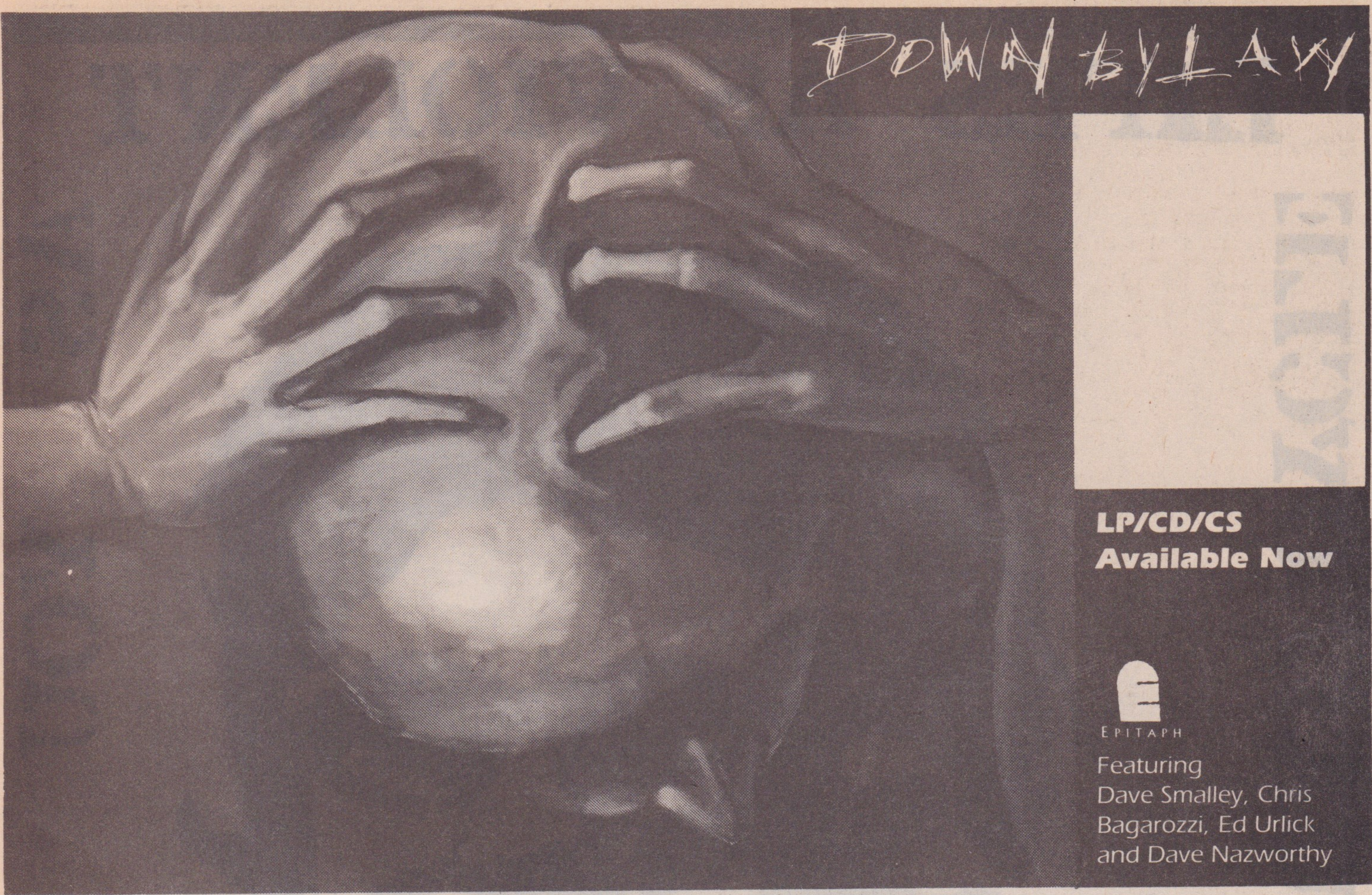

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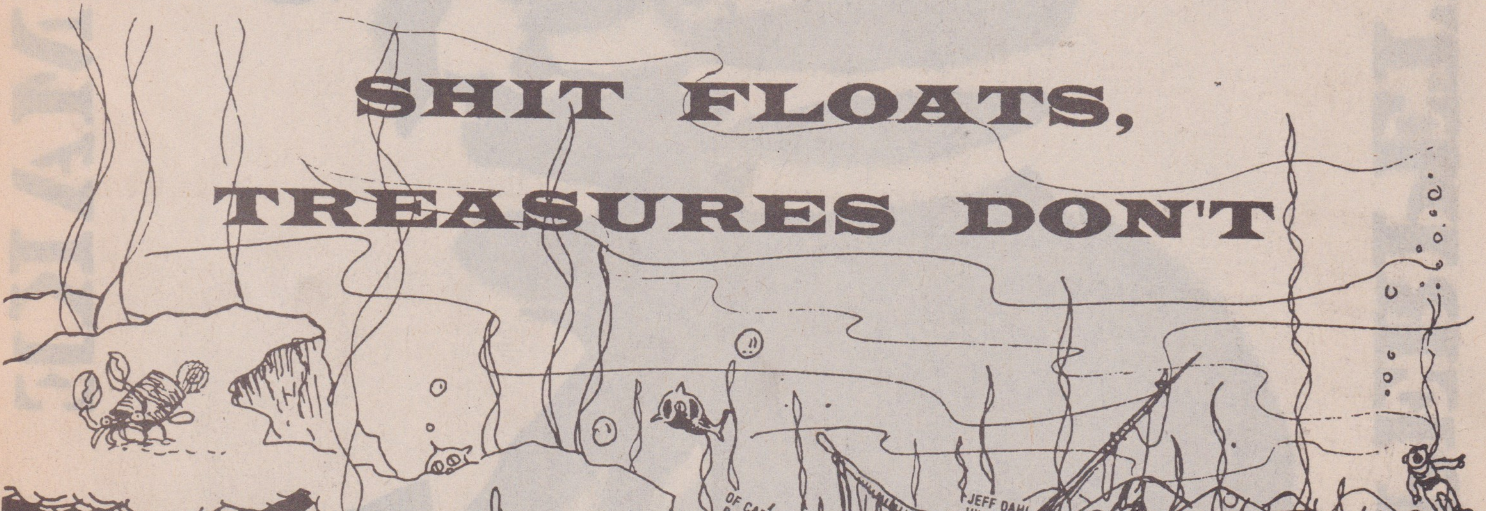

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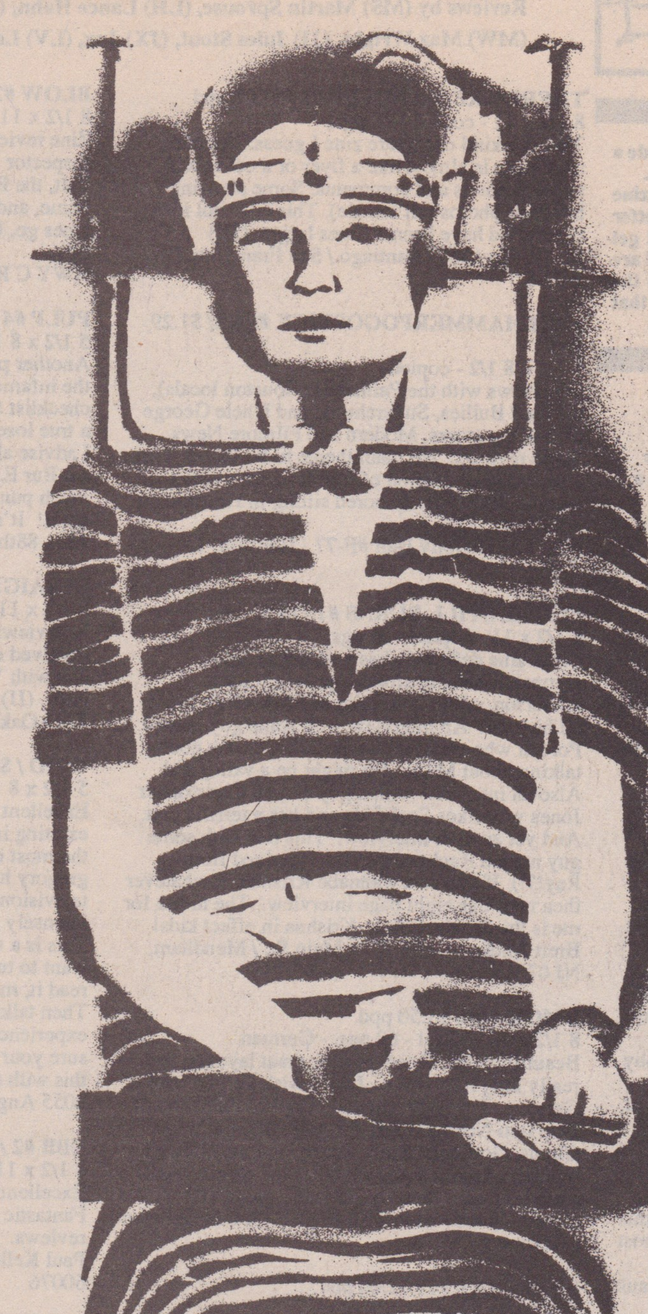

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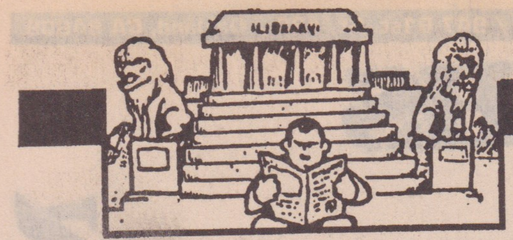


BETWEEN THE LIONS

Reviews by (MS) Martin Sprouse, (LH) Lance Hahn, (KC) Ken Coffelt, (MW) Maz Wright, (JJ) Jules Stout, (JX) Jux, (LV) Louanne Voskans, (KO) Katy Odell

When sending in a zine for review, please include a postpaid price and a complete mailing address.
In this issue, we've started our new zine review policy which involves reviewing the better zines that we get each month. The zines that get listed (More Zines section) are ones that we feel are worth mentioning and supporting but due to the lack of space we are unable to review. Only zines that get reviewed will receive trade copies of MRR.

NOZZLEHEAD #2 / price listed.
5 1/2 x 8 1/2 - copied - 24 pgs.
No interviews, no reviews, and no boring scene reports. But breaking the normal zine format is a good thing here with one guys opinions on sexuality, holistics, coffee houses, and more a la Cometbus. Good stuff with clear layouts. (LH)
Adam O'Toole / 5 Oxford Rd. / Albany, NY 12203

MARCY #1 / $2.00 ppd.
8 1/2 x 11 - copied - 60 pgs.
This guy Richard must've reviewed absolutely every record in his house. It's great. Lotsa words in this issue. Stuff about Verbal Assault, Die Kreuzen, Beat Happening, Antiseen, Rupture and Rust, and a single gig review. Good effort! Cheap for what you get! (JJ)
Richard Loveday / 13 Bamlett St / Klemscott Perth 6111 / Western Australia / Australia

REVENGE #1 / $2 ppd.
5 1/2 x 8 1/2 - printed - 32 pgs.
Layout-wise, this is your standard U.K. zine. Not a bad thing at all considering the standard U.K. zine is clearly typed and well layed out. The content makes this one stand apart with straight forward interviews of the Bile Ducts, Fear Inside and others mixed with pretty good articles on racism, sexism, and homophobia. Not too shabby for the first issue. (LH)
Steve D.I.Y. / PO Box 253 / Oakengates, Telford, Shrops. / TF2 6OH / England.

THE MATCH #86 / $2.50 ppd.
7 x 9 1/2 - printed - 60 pgs.
Fred Woodworth works too hard. A standard, this publication has been coming out longer than most of us even heard the word "anarchy". Always interesting, always good printing, it's hard to fault this effort. Essential. (LH)
PO Box 3488 / Tucson, AZ 85722

FORCED EXPOSURE #17 / $4 ppd.
8 1/2 x 11 - printed - 132 pgs.
Sometimes I find this one interesting and witty. Other times I find it annoying, condescending, and boring at best. This issue still has some kick with MX-80, Rudy Rucker, and articles by Chadbourne, Albini, and others. Not really my thing, but they're good at what they do. (LH)
PO Box 9102 / Waltham, MA 02254

TOTALLY OFFENSIVE #2 / $1.00 ppd.
7 x 8 1/2 - copied - 28 pgs.
This magazine from Ontario has interviews with Overthrow, Domestic Violence, Drake and One Blood. The interviews are pretty standard but there's stuff on the scene, a boy called Rob and other weird shit. (JX)
Chris & Bill / 28 Birmingham Cres. / Ajax Ontario L1S 6A2 Canada

THERE ARE NO RULES #1 / $1.00 ppd
8 1/2 x 11 - copied - 18 pgs.
This is a kind of picture zine I guess. Actually each page is almost like a flyer or a cover with small captions and comments. Some showing bondage photos (all female). This is a cool idea but should have been 3 times larger. (JX)
Ida Libido / 3628 Santiago / San Francisco, CA 94116

JACKHAMMERPOGOSTICK #SEX/ $1.29 ppd.
5 1/2 x 8 1/2 - copied
Interviews with the Painteens (Houston locals), the God Bullies, Superchunk, and Uncle George of sex toy stores, Modern and Filmore News. Some reviews. No main theme to be found. Just a neat little collection of four long interviews. I assume Matt's pretty bored sitting in Houston, so write him... (JJ)
Matt / 2425 Holly Hall #F-77 / Houston, TX 77054

FLAME STILL BURNS #1 / $2.25 ppd.
8 1/2 x 11 - copied - 24 pgs.
"This zine definitely has a straight edge, compassionate, spiritual approach," Brett Anderson, editor/ compiler of FSB. Brett sez it all himself. An interview with some guy named Porcell who uses the words, "like, oh my god" talking about MTV. He might be a valley girl. Also an interview with a guy named Christopher Jones who likes Soul Side and has a terrific diet. And yet another interview. This one with some guy named Raghunatha Das. (derived from Ray!?!) If you're a wannabe Krishna or whatever then read this eight page interview. The hi lite for me is the Smiths lyrics. Krishna in effect kids!
Brett Anderson / 96 West Main St. / Mendham, NJ 07945

AMOK #14 / $3.50 ppd.
8 1/2 x 11 - offset - 68 pgs. - German
Beautiful zine. Good photos, great layouts, and really long interviews. I only wish I could read German. Interviews include Capitol Punishment, Step into Nowhere, Majority of One, Pollution Circus, Gorilla Biscuits, Judge, and the Notwist. 6 pages of punk dinosaurs in space comix. And lotsa reviews. This zine is really great. (JJ)
Corey Villiez / IrisstraBe 19 / 6700 Ludwigshafen / Germany

SNAFU INT #1 / $2.00 ppd.
8 1/2 x 11 - copied - 24 pgs.
This visually stimulating zine consists of many nicely screened photos and collages with a definite political message. Some comix and record reviews. As Brian sed, this issue is a little short on words. Get this and look for future issues real soon! (JJ)
Brian Davis / 845 Elizabeth St. / Wallaceburg Ont. / Canada / N8A 3A3

LAAMA #13 / $3.00 ppd.
8 1/2 x 12 - offset - 44 pgs. - Finish
I thought this zine had died but here is a new issue that is just as good as some of the classic earlier ones. In here you'll find a lot of info such as articles about The DK's and Negazione plus loads of reviews (zine and record) and a political column about boycotting Coke. My main problem is that most of the content is very out of date (some of it is close to two years old).Looks great. (MS)
Box 63 / 00421 HKI / Finland

BLOW #2 / $1.50 ppd.
8 1/2 x 11 - copied - 28 pgs.
Zine reviews, record reviews, and interviews with Inspector 12, the Gomers, Local H, Vegetable Spit, the Birth Defects, Mike Hersch, One Thin Dime, and Judge Nothing. Pretty typical as far as zines go, but tidy layouts and interesting cover art. (JJ)
HWY C Rt W7531 / Ft Atkinson, WI 53538

PULP #4 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 83 pgs.
Another punk rock bible. Including a chat with the infamous Aaron Cometbus! P.O.T.A. and a checklist to help you decide whether or not you're a true loser. And that's all in the first few pages! I advise all you punx who either drink coffee or eat Bur E. Toes and pizza to get this. There's so much punk stuff in here that I'll just tell you to get it! It's affordable too!!! (JJ)
1321 88th SE / Olympia, WA 98501

STRAIGHT OUT #9 / $2.00 ppd.
8 1/2 x 11 - offset - 28 pgs.
Interviews with Endpoint and Transcend. Also an involved discussion on veganism and vegetarianism with Vic (Shelter) and Kent (No Answers). Nice. (JJ)
7103 Oakwood Glen #15 / Spring, TX 77379

VOID / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 56 pgs.
Excellent zine chuk full of entertaining and exciting information about flatulence, how to get the most out ov yer toilet, sum silly guy named gregory higgins and Chips (unfortunately not the television program). Also a peek at Robert's intensely emoshunal personal thots via his jernal. This is a very touching zine. I mean it makes me want to tuch myself. Anyways, pleeze get this, read it, make tootsie slime, and fart for a while. Then talk to your friends about this incredible experience. If you don't have any friends, I'm sure your parents would love to have you share this with them. (JJ)
2055 Anglia / La$ Vega$, NV 89122

EBB #2 / $2.00 ppd.
8 1/2 x 11 - offset - 30 pgs.
Excellent layouts and interesting content. Fantastic comix. Descriptive music and book reviews. Very professional zine. I like this. (JJ)
Paul Keller / 8546 N. Karlov Ave. / Skodie, IL 60076

FLEX DIGEST #5 / $4.50 ppd.
8 1/2 x 11 - offset - 64 pgs. - German
Another excellent German zine, unfortunately (for me) written in German. Interviews with a band called IT, Someone named Toby that puts out "Your Choice Live Series" records, a band called Dog Faced Hermans, Dischord Rex, and Chumbawumba. Some stories and a thing about free speech/expression. Lotsa record reviews and so much more stuff that I can't begin to say. This sure looks like a great zine. I hope someone who reads German gets this. (JJ)
Sacro Egoismo Rec c/o Tiberiju / Schelleingasse 39 /24 / A-1040 Wien / Australia

JAVAMAN #4 / $1.00 ppd
8 1/2 x 7 - printed - 36 pgs.
There are a lotta zines from the East Bay. This one has 'hella' poetry, East Bay bands and life, cartoons, etc. It's pretty amusing. (KC)
POB 436 SMC / Moraga, CA 94575

FANZINE REVIEWS

SOULLESS STRUCTURES #4 / $2.00 ppd.
8 1/2 x 11 - copied - 30 pgs.
Lots of variety in this zine that features letters, ramblings, vegan recipies, a story on bigotry, violence, rape and nazi skins. Also has some interviews with Profane Existence and Holocaust. Good effort. (JX)
Michael Mclellen / 550 Pinewood Dr. / Pendleton, SC 29670

CROSSBREED #4 / $1.00 ppd.
8 1/2 x 11 - copied - 14 pgs.
Well this is an anti-racist newsletter with interviews from Nausea, Garblecrat, Malachi Krunch and Skatterbrain. There's some reviews and other stuff also. (JX).
PO Box 4402 / Sta E / Ottawa Ont K1S - 5B4 Canada

EXCESS #3 / $1.50 ppd.
8 1/2 x 11 - copied - 30 pgs.
Anti-racist emphasis here with interviews with Downcast, Fuel, Born Against, Krack and Neanderthal. Record reviews and an article on animal rights. (JX)
7 Wayne Court / Wharton NJ 07885

WHAT KIND OF WORLD IS THIS? #1 / $1.25
5 1/2 x 8 1/2 - copied - 24 pgs.
It starts out with a good ed peice on current topics then moves on to a speech from Klansman Duke, takes a stab at racism and finishes up with some good articles and stories.(JX).
Andy / PO Box 708 / Littleton MA 01460

SMORSYRA #11 / $4 ppd.
11 x 17 - newsprint - 24 pgs. - Norwegian
Well, this is a political zine from Europe with articles on the Poll tax, the USA, the Kurds and an interview with Snuff. If you can read it, get it. (JX).
Infogruppa / Pilestredet 30c / 0164 Oslo 1 / Norway

UNDER YOUR SKIN #1 / $1.00 ppd.
8 1/2 x 11 - offset - 12 pgs.
I just met the people from San Diego who do Under Your Skin and it's a hard hitting issue. It covers stuff from white power, patriotism and some interviews with Jello and Downcast. This zines provides a good mix of music and politics and the layout and quality is great. (JX).
ARA / PO Box 12812 / San Diego CA 92112

ALTERCATION PHOTOZINE #2 / $2.00 ppd.
8 1/2 x 11 - copied - 34 pgs.
OK, it has photos. Of Soul Side, Youth of Today, Fugazi, Fire Party, Rollins Band, SNFU, Culture Shock and lots of others. The quality pretty good too. (JX).
Coexist/ B P 77 / F- 75623 Paris Cedex 13 / France

HOLY TITCLAMPS #8 / $2.00 ppd.
5 1/2 x 8 1/2 - offset - 52 pgs.
Always liked the name, but had no idea this zine was a cool sex zine; naturally I was interested. News and photos on the Radical Faeries, sex drawings, the homographic convergence, a story about a summer with Jim and a long list / reviews of other sex zines. And with the "Enquirer" cover, you know these have got to be juicy stories. (JX)
Larry Bob, PO Box 3054 / Mpls, MN 55403

JERSEY BEAT #43 / $3.00 ppd.
8 1/2 x 11 - newsprint - 64 pgs.
Interviews with Bewitched, The Junk Monkeys, The Dendrite, The Deviators, Spring House and more. Articles, tons of reviews, some columns and photos. Always something for someone. Worth checking out. (MS)
418 Gregory Ave. / Weehawken, NJ 07087

BEN IS DEAD #13 / $1.50 ppd
8 1/2 x 11 - printed - 58 pgs
I'd never seen this before, and I am thrilled to say that this zine is hellaciously neat. There are some good interviews with No Means No, and Citizen Fish, as well as the standard reviews and editorials. What makes this so great is the HUGE encyclopedia of "Broke". Hundreds of ways to save and steal, all alphabetized for easy reference. (KO)
POB 3166 / Hollywood, CA 90028

ALIEN PSYCHIC FACTOR #3 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
Is it just me, or is this the coolest thing ever printed?
OK, I am exaggerating. But this is good, if you like to know what kind of crap a very intelligent, largely misunderstood graveyard worker dreams up in the wee hours. Send him donations, because he's been fired.(KO)
484 Lake Park Ave #365 / Oakland, CA 94610

PHILLY AINE #10 / $1.10 ppd
8 1/2 x 11 - copied - 16 pgs
Very personal zine, with editorials about the local scene, and interviews with Chumbawumba, Matter of Fact, and a film maker named Mark Hejnar. Anti - racism is a big issue here. (KO)
C/O Sean Gustilo / 101 Princeton Rd / Glassboro, NJ 08028

DANZINE #1 / 50¢ ppd
7 x 8 1/2 - copied - 36 pgs
This is not a catalogue of all available Misfits bootlegs. This is a cozy little tribute to the Danville scene, with short editorials and interviews with Sasquatch Paisley, Slub, and a young woman named Kathy who has achieved admittance to the local scene without the benefit of a skinhead boyfriend. (KO)
c/o Alice / POB 779 / Blacksburg, VA 24060

BOY DOES HIGH SCHOOL SUCK # 2 / free
8 1/2 x 11 - copied - 14 pgs
Pretty funny rantings and droolings on/about high school from some people that are there and know about it - high school students, I mean. Cool. (KC)
540 Los Altos Ct. / Santa Rosa, CA 93403

FACTSHEET FIVE # 43 / $3.50 ppd
8 1/2 x 11 - printed - 110 pgs
Well, it's up-to-date, it's everything, and it's jam-packed. This zine has more reviews than humanly readable; its reputation precedes itself. If you haven't seen it before, prepare to be overwhelmed.(KC)
6 Arizona Ave / Rensselaer, NY 12144-4502

UGLY AMERICAN #6 / $3.00 ppd
8 1/2 x 11 - printed - 78 pgs
Reviews, interviews, in BIG PRINT for those punks who need glasses, dull, plain layouts, articles decorated with full-size promo-photos, really boring-looking. If you want to read a lot of reviews/stuff, this rag has it, too. (KC)
POB 8433 / Red Bank, NJ 07701

A PLEA FOR SANITY #2 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
An interesting theme issue that deals with spirituality and religion. The people interviewed are Tomas Squip, Joel Hippycore, Tonie (Moss Icon) and Mark Anderson of Positive Force DC. The discussions are interesting and cover a lot of different sides of the subject. Unlike most of the contributors, I have very little interest in spirituality or religion, but what interests me is that this format at least allows critiques such as Joel's (no bullshit), which I heavily side with. (MS)
5503 Boxhill Ln. / Baltimore, MD 21210

SKRAG RAG #2 / trade or donation
8 1/2 x 5 1/2 - copied - 44 pgs.
Poetry, good chop-art, interviews (Aspirin Feast,etc), anti-racist, anti-rape, pretty fucking punk rock to boot. Not bad, kinda cool. What do you think? (KC)
500 Jefferson #17 / Eugene, OR 97420

RAT WITH A LOADED GUN $2.00 ppd
3 x 4 - printed - 20 pgs
Poetry covering general poetry topics. By Pig Havok. (KC)
52 Call Lane / Leeds , LS1 6DT England

STRANGE DAMAGE #7 / $2.00 ppd
8 1/2 x 5 1/2 - copied - 48 pgs
Sloppy punk fanzine here, as well (how many of these things are there?!), scene reports, reviews, interviews. I would dare anyone to rip the cover off any punk fanzine and then distinguish it from another -looks-wise. Okay. (KC)
357 Causeway St. / Lancaster, NH 03584

CUT #11 / $2.75 ppd
8 1/2 x 11 - printed - 32 pgs
Though the writing isn't bad, this zine is comprised mostly of reviews, featuring bland layouts and nothing of true distinction. Also includes interviews with Godflesh, Mike Ness, etc. All in all, not too exciting. (KC)
11 Julian St. / Norwich, CT 06360

TARANAKI UNDERGROUND #21 / $4.00 ppd
8 1/2 x 5 1/2 - printed - 20 pgs.
A New Zealand zine very into their local picture; pretty typical punk zine format: interviews, zine reviews, cartoons, and scene news. Really weird anti-Joy Division cartoon. (KC)
POB 39 / Oakura, Taranaki, New Zealand

HEAT SEEKER #6 / trade for porn photos
8 1/2 x 5 1/2 - copied - 16 pgs.
Witty, funny, cool - features include gang reviews, confessions of a poser, litter, and more. It's different and it's funny and that's why I like it. (KC)
45 Alida St. # 5 / Ashland, OR 97520

NO IDEA #8 / $3.00 ppd.
8 1/2 x 11 - printed - 64 + 16 pgs
Don't even ask any questions, just buy this magazine right away, okay? It's the best in its class of five star punk fanzines interviewing cool bands and covering its local scene. It comes with a free Stabilizer/Bim Skala Bim 7", too, so what are you waiting for? The layouts are grand, beautiful four color (in parts), pure bliss for the eyeballs. This issue features a tear-away record review section (a great innovation) and interviews with the likes of Plaid Retina, Green Day, Babes in Toyland, and more...much, much more. Run quickly - mail the money today...(the last issue sold out). No Idea is simply the best. Who cares if I'm biased? (KC)
POB 14636 / Gainesville, FL 32604-4636

BACTERIA OF DECAY #8 / $ 1.25 ppd
8 1/2 x 5 1/2 - copied - 36 pgs
This fanzine's not too bad, nothing spectacular-editorials, reviews, interviews, sloppy punk layouts - actually, it's on the pretty good side. (KC)
63 Lennox Ave / Buffalo, NY 14226

TALES OF BLARG! #3 / 75¢ ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
A new punk East Bay zine that is mostly made up of writings and opinions, most of which is entertaining and worth reading. Very little talk about music, a couple of punk comics and some photos of Jake Filth in a dress, acting like Jake. (MS)
POB 4047 / Berkeley, CA 94704

PAPER CUTS #1 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
Cool first issue out of New York that contains interviews with the editors of Marching For Trash and Inward Monitor plus pages devoted to controversy with Evacuate records as well as reviews and quick pieces on female nudity in films, women's magazines, and "Twin Peaks". A good-looking zine that has the potential to generate some debate - at least within the realm of "scene politics." (LV)
3900 Greystone Ave. #21D / Riverdale, NY 10463

CRUNCHFACE #7 / $1.25 ppd.
11 x 17 - copied - 24 pgs.
While this might be sort of plain in the appearance department, a few opinion pieces plus interviews with Insted, Endpoint, Jordan Cooper of Revelation Records (sarcastic as hell!), and Profax that really attempt to ask some thoughtful questions do make this straightedge fanzine worth checking out. (LV)
392 Conmore Ct. / Akron, OH 44311

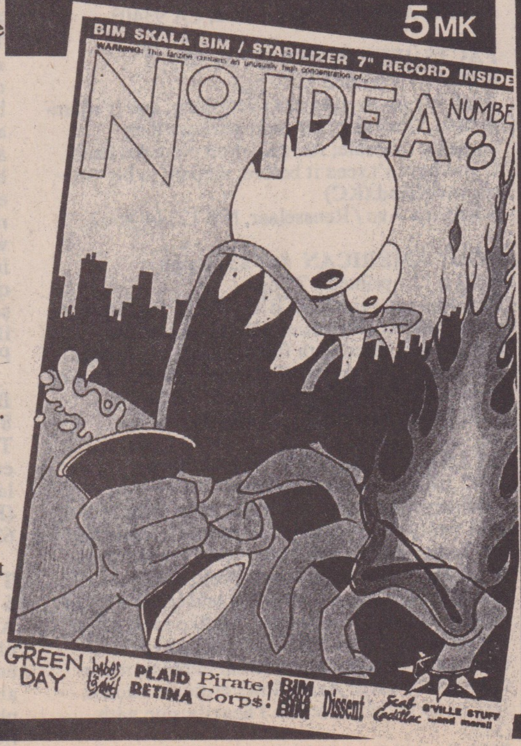
TOO FAR #10 / $1.00 ppd.
5 1/2 x 8 1/2 - offset - 24pgs.
With pieces on language and sensitivity, sex-trade work, rape, a personal view of the Gulf war, an interesting interview with Danbert of Chumbawamba, and various creative-writing efforts, this zine reflects a desire to provoke awareness, mostly concerning topics that affect the lives of women. While I disagree with many of the opinions expressed and often find the conclusions drawn to be hasty and presumptuous, I do support this fanzine's premise and find it valuable for raising important issues and providing new perspectives to consider. (LV)
POB 40185 / Berkeley, CA 94704-4185

ANARCHY #29 / $2.50 ppd.
10 1/2 x 14 1/2 - offset - 36 pgs.
Newspapery collection of thought and theory. Situationism gets the third degree, Noam Chomsky hams it up and anarchy prevails. Essential sidearm and cafe companion. (MW)
CAL / POB 1446 / Columbia, MO 65205-1446

TRUST #28 / $3.00 ppd.
8 1/2 x 12 - offset - 68 pgs.
As always one for Eurocrats and speakers of the mother tongue. Guff on Chumbawamba, Heads Up, Within Range and a potboiler on the massacre at Wounded Knee. Still encouragingly low tech and the trusty (no pun intended) typewritten look wins my vote. (MW)
Salzmannstr. 53 / 8900 Augsburg / Germany

WAKE UP! #7 / $5.00 ppd.
8 1/2 x 12 - glossy - 88 pgs.
A slick ass fuck music magazine that has some good bands and some shit ones. This issue also has a couple of articles (comics and old beat poets). The layouts are clean, sterile and boring but some of the content is worth checking out. Comes with a great free 7" (see review section). (MS)
BP 5034, 24005 / Periqueux cedex / France

STRIP SEARCH & DESTROY #1 / $2.00 ppd.
5 1/2 x 8 1/2 - offset - 40 pgs. - English
A great new zine from Sweden that has no reviews or ads. Most of the content is made up of interviews such as...a great long talk with Danny (drummer from The Avengers), the people from Peter and Jane tapes, Dick Lucas plus a couple of others. Interesting content with some humor. Best zine title this month! (MS)
Really Fast / Box 6170 / S-102 33 Stockholm / Sweden



MORE ZINES

SCRIBBLE UNLIMITED PRESENTS #8 / $1.00 ppd.
POB 415 / Rutherford, NJ 07070

THE LIFETIME EXAMINER #2 / $1.00 ppd.
c/o Joe Martin / 202-08 48th Ave. / Bayside, NY 11364

LIP ZINE #1 / $1.00 ppd.
5112-14th Ave. / Kenosha, WI 53140

ANTHER PAIR OF SHOES #6 / $1.00 ppd.
POB 300031 / Minneapolis, MN 55403

THE MELTING POT #2 / SASE
c/o Glenn R. / 12001 97th Ave. N. / Seminole, FL 34642

BUMCHEEK #1 / $2.00
c/o Brian / 45 Martello Court / Portmarnock / Co. Dublin / Ireland

REACT #1 / $1.00
c/o Niall Mc Guirk / 31 Hazel Rd. / Donnycarney / Dublin / Ireland

SOMETHING FOR NOTHING #15 / SASE
516 3rd St. NE / Massillon, OH 44646

PASSIVE LOBOTOMY PRESS #2 / 29¢ stamp
POB 702 / Redmond, OR 97756

JOHNNY ON THE SPOT #3 / $1.00 ppd.
118 Surrey Ln. / Lake Forest, IL 60045

SPUN #67 / $1.00 ppd.
2 Shirley St. #3 / Worcester, MA 01610-1206

IT'S #1 / 75¢ ppd.
c/o Matt Branch / POB 15173 / Loves Park, IL 61132-5173

KNUCKLE SANDWICH #2 / 2-29¢ stamps
c/o Matt Shawkey / 2106 Stirrup Ln. / Alexandria, VA 22308

SIGNAL #1 / $1.00 ppd.
c/o Brian Rogers / 9 Julia Ave. / New Paltz, NY 12561

GOYA #4 (comes with comp. tape) / $2.00 ppd.
c/o Jeff Taylor / 150 Darling St. #906 / Brantford, Ont. / N3T 6A7 / Canada

SULJEV ZABAZNIK #4 / $3.00 ppd.
Stosic Momir / Molijerova br. 2ul. 3st. 13 / 21000 Novi Sad / Yugoslavia

OOOMPA! OOOMPA! #1 / 50¢ ppd.
c/o ML / 58 John St. / Westerly, RI 02891

TM #3 / 50¢ ppd.
927 Roland Rd. / Lyndhurst, OH 44124

HARD COPY #3 / 50¢ ppd.
1337 Chew St. 1st. floor / Allentown, PA 18102

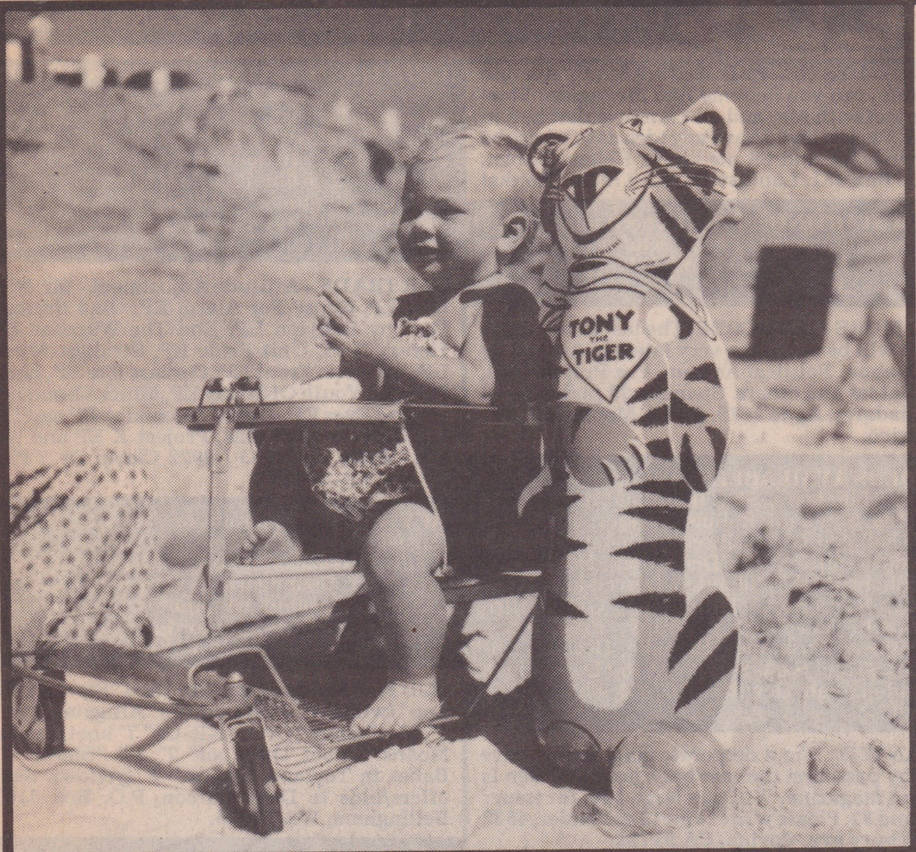
BLOWIN' CHUNX #3 / $1.00 ppd.
75 Stanton Rd / Brookline, MA 02146

DAIL M FOR MOTHER FUCKER #1 / $1.60 ppd.
951 Quinton Ave. / Trenton, NJ 08629

INFANTAZINE $1.00 ppd.
501 Avis Dr. Suite #1 / Box 130 / Ann Arbor, MI 48104

SO BE IT #2 / 2-29¢ stamps
2077 North Dr. / Seaford, NY 11783

AHOALTON #3 / 75¢ ppd.
10 Wingfield Circle / Little Rock, AR 72205



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Ⓔ	MaxiCD	10.00	11.00	13.00

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MALE/FEMALE, straight/gay. Tell about your favorite sexual experience(s). Free advertisements (include: name, address, age, phonenumber, interest, description - all optional). Limited editing. May remain anonymous. Photos accepted. First issue was a success. We want more. Contributors receive free issue. Readers send $1. Cash only. No minors. Send to: Market, P.O. Box 642, Goose Creek, SC 29445.

GREETINGS, I am compiling a zine called "Schizophrenia." It will be based on Goth, experimental industrial, and other weirdness. I need contributions! Bands send me your shit p.ease! Foreign indus. an Goth greatly wanted! Also if interested, send poetry, drawings, etc. Razorwrel, 600 Grey Squirrel Ct., Apopka, FL 32712.

VAMPIRE RODENTS - War Music. Brutal Industrial Cannibalism."Not for the squeamish" Flipside, "Highly recomended" - TechnologyWorks , "Absolutely fabulous" - Facsheet Five. 56 minute cassette, $7 US/ $8 overseas ppd. CD (dossier) $11/$12. V.R. Productions, POBox 36988, Phoenix, AZ 85067

SKINS, RUDIES AND MODS, realize the concept of unity trough contacts & correspondence. For more info send as SASE to : The Universal Crew, POBox 4761, Highland Park, NJ 08904. Staying sharp, Lili da Skinbird

DO YOU HATE...writing bands and not getting a reply. hate no longer. Write Uncommon Socitey, gain some new penpals and get this all in a fast friendly reply. Uncommon Society, 50 Woodbuty Cres, Ottawa, Ont, Canada K1G 5C8

FUN FOR THE FAMILY - Uncommon Society from Ottawa, a band with no attitudes just clean fun. influences like the Doughboys, Big Drill Car come to mind. For shows or info write : Uncommon Society, 50 Woodbuty Cres. Ottawa, Ont, Canada K1G 5C8

I LIKE writing people! I also like getting mail. If you want to find about a band that has melodic influences and eat plenty of pasta, then write : Uncommon Society, 50 Woodbury Cres, Ottawa, Ont, Canada K1G 5C8

DEMISE (WI) is going on its second US tour this summer! From ABC NO RIO to Gilman and everywhere in-between. (We're not the grindcore one from CA) The new D.I.Y. 7" is being pressed now! Plus a new bassist & drummer. So Dakota get ready! Still punk as fuck.

ARE YOU STILL THERE? Ian Smith, 20, wants to hear from old "pen pals" and new ones. I don't care who, how, why, when, or what you are, just write. I still have "The Cause" material but write anyway. 8 Acorn St., Waretown, NJ 08758.

BID SALE. Punk Magazine No.1 (1975) and 5 (1976), Comical Funnies No.1 (1980) all in near mint condition. Punk Magazine was the first US punk rock fanzine, done around the early CBGB scene. Rare and then some. Slash Vol.3 No.5 fine, Rolling Stone (yup) no. 250 Sex Pistols cover story fine. Bid closes one month from publication of this ad. James Lindley, 2504 Peabody no.1, Bellingham, WA 98225.

YOU GUYS HELPED ME find Randy Arevalo before, can you help me find him again? I lost contact with him and all I know is that he's in L.A. Please, if you have any idea as to where he is write me and let me know: Helene Brown, P.O. Box 231, Landisville, PA 17538. Thanks!

I AM STARTING A BAND. I need some money to buy equipment. Please send a few bucks. Thanks. Henry, P.O. Box 1303, Skokie, IL 60076-01303.

NO MORE MEXI-CORE. The last issue of this zine will be out at the very latest in August w/ info about Political Asylum, Voz Propia, Phil, Violators and others. Spanish. $3 ppd. Miguel Valladares, Apdo 1879, 64000, Monterrey, NL, Mexico.

VIDEOS AVAILABLE! On all world systems! Punk/Harcdcore/ Ska/ Industrial/movies too! Misfits, Samhain, Rollins, Dickies, Buttholes, Bad Religion, Gorilla Biscuits, Dictators, Y.O.T, Bold, Cramps, Socila Distortion , Dead Boys, Mudhoney, All, Neubauten, Descendents, Helmet, Ramones, Thunders, GG Allin, Lunachicks, Skinny Puppy, Primitives, Meatmen, Plasmatics, Swindle, Decline, Another STate! Send $1 big list to : Demattia, 8 Haddon, road, Hewitt, NJ 07421, Ph (201) 853 -4420

WANTED : I'm a desperate man. I must have in my possetion the rare back issues of Ben Is Dead magazine. Will pay large sum for issues #1 and #2. Please write to me : Joe Yonder, 4532 Eastbury ave, Covina, CA 91722

DRUMMER WANTING to play with band. No drug problems. Reliable, have own transportation. Influences everything from Half Life to Vice Squad and Youth Of Today. Open to anything. Dublin, Hayward area. Call, leave message at (415) 276 -6285 E.J.

VIDEOS! New videos of GB, Shelter, AF, Vission, SOIA, Crawlpappy, No Escape, Turning Point, Burn, many more, including Carry nation, Hardstance, Mindwar, etc. For Complete list send SASE to : Ed Hill, 590 Bedford st, E.Bridgewater, MA 02333.

INTO : S.O.I.A, STP, Sheer Terror, Slapshot, Backbone, Subzero, Biohazard, Fit Of Anger, Dmize, Marauder, Side By Side, A.F, Rest In Pieces, Ska, Oi, Looking for cool people to trade tapes, especially frenchies & N.Y and Boston people. Write to : Paul, 37 Allee De L'Arlequin, Apt 7013, 92 000 Nanterre, France.

AUCTION. Name your price for : Nip Drivers "Destroy Whitey" (w/ lyric sheet), "Oh Blessed Freak Show" (both LP's), Dread Zeppelin "Immigrant Song" 7" (red vinyl), Skeletal Family "Promised Land", both 7" and 12", Dandelion Adventure "Puppy Shrine" LP, Ghost Dance "River Of No Return" 12", Spacemen 3 "Take Me To The Other Side" 12". Clint, 3745 Miramar way #11, Santa Clara, CA 95051

THIS FUNKY MAG came to my attention via a hip musician friend on the outside. I'm a 37 yr old African-American male writer on death row. I've garnered writing awards for my poetry and essays, and have been widely published. Now working on my first novel. I want to also write song lyrics. Would love to correspond with anyone. Reginald Sinclair Lewis / #Y-2902 / P.O. Box 99901 / PGH, PA 15233

AVAIL from Washington DC/ Richmond have a 7" EP out now on Sunspot Records. Ordeal 7" is still available. Both records are $3 ppd to : Bryan Wassom. Send to Sunspot Records, POBox 7453, Arlington, VA 22207.

GREETIN'S CRETINS - AUCTION ACTION: Necros-Conquest for Death; Melvins flexi on clear (first press); What are You Pointing At? comp. 10"; Haywire/Left Insane split ep (only 2000); Freeze 10" on white; Noise from Nowhere vol. 2 on blue (200); a couple more...want Melvins/Steelpole Bathtub 7"...write: Tate Stansberry / 1204 Poplar St. / Missoula, MT 59802. Call: (406) 728-0612

FOR TRADE - Attitude Adjustment - Mr. Nice Guy LP, Cause For Alarm EP, Bad Brains - Destroy Babylon LP, End The Warzone EP, Heresy flexi, Unit Pride EP, Straight Ahead LP, Agnostic Front EP, Carcass live EP, Larm first EP, Youth Of Today EP, Minor Threat live LP and Eyes EP. I need Atoxxxico EP and LP, Confuse compact disk, Project X EP and live EP. Write to: Joe O / 8922 Clarin Dr. / Pico Rivera, CA 90660

HEY YOU - For Trade or sale - SUB POP, Fugazi (no ps), PI, Rapeman, Melvins, Sonic Youth, Kiss Cover Comp (pink), Les Thugs, etc. Also have Soundgarden VHS video w/great picture and sound, 60 minutes, post paid-$25 US, $35 world. Stamp for list: Dan, 1407 NE 45th St. #17/ Seattle, WA 98105.

SUB POP FOR SALE: Skin Yard "Start At The Top" (white) 7", Mad Daddy's "Alligator Wine" 7", Mudhoney "Grunge-R-Us" 7" boot, Lonely Moans "Shoot The Cool" 7", L7 "Shove" 7", Babes in Toyland "House" 7" (yellow). Send offers/bids to Dave Larson, P.O. Box 3103, Bellingham, WA 98225.

I HAVE ABOUT TEN of these 10/07 "Blood, Guts, and Penis" double 7"s to sell through the mail. Only 100 numbered copies in existence! $6 p.p. to Excursion Records, P.O. Box 3103, Bellingham, WA 98225.

GETTING STUFF IN THE MAIL is way cool! So send me three dollars and I'll send you a Waterstreet 7" (review MRR #96). Cash or M.O. only to Dave Larson. Excursion Records, P.O. Box 3103 Bellingham, WA 98225.

FOR SALE: GG Allin live in Providence, RI "1987" (bored again) sound board recording. This bootleg is very rare so order quick. 17+ must include age statement. Send $6.00 cash only to: Rich L., 33G George St., No. Prov., RI 02911.

MEDIA CHILDREN, Resist and Exist, Arise, Total Chaos would like to play in S.F. at Gilman, Picnic and parties. If anyone can help us with booking shows or place to stay contact Jae/ Orange County Peace Punks, P.O. Box 6188, Fullerton, CA 92634. P.S. Music for social change, not profit!

FOR SALE CHEAP: U.C. "Screaming. . ." (Wishing Well), Y.O.T. "Break Down..." (Wishing Well), Psychic TV "Pagan Day" LP, Token Entry "From Beneath. . .", Killing Joke "Wardance" 7", X "Burning House. . ." promo 12", Moterhead "Louie, Louie" 7" - more on list. Write: T. Bishop, 2177 Stewart Drive, Hatfield, PA 19440.

LOOKING FOR COOL PUNX to communicate with especially chicks (send pictures). Taang Records you owe me $25.00 for a Slapshot sweatshirt, never received fess up dudes and send me a refund. Paul Arvilla, 16 S. 18th Ave. E. Duluth, MN 55812.

HUH ? ZINE has free penpal/classifieds listings and very cheap ad rates ! Poetry, art reviews needed. Trade ad space. #2 only 3-.29 stamps. Some copies of #1 left. Huh?Zine, POBoz 118, 4712 Ave N, Brooklyn, NY 11234

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!!

GORILLA BISCUITS, Vegan Reich, Man Lifting Banner, Walk Proud, Steadfast, Worlds Collide, Sick Of It All, and more ! in Una Voce # 1, Australia's SE HC fanzine. $ 3 ppd world to : Julien Faccini, POBox 363, Kingsgrove, NSW 2208, Australia.

SHERI OF LONG BEACH, CA: I recently came across some letters from you from a couple of years ago. Sorry I lost touch with you! I assume the address I have is outdated, so please write me and tell me how you are ! Mickey (formally of Philadelphia), 9L Bridgelake Circle, Coc keysville, MD 21030.

VERSATILE BASSIST wanted for a diverse hard edged punk/ acoustic/ reagge/ energy/ etc, inspired by Minutemen, Subhumans UK, Police, Pixies, Dag Nasty, Husker Du. Over 7 years experience or great agressive playing ability. In LA/SF valley area. Call Ron (818) 905 - 7303. We have complete band/material/ demo.

HOWDY! Long time no see! I used to write, I used to trade, then I moved 10 times. . . 21 year old laid back mohawked (still) guy seeks mail from males and females everywhere. Subhumans, racquetball, Crass, Bad Religion, canoeing, guitar, drumming, Pink Floyd, LSD (occasionally), questions, answers, politics, ranting and raving and tons of music to spread around. Jonathan Harvie, 78 Gerrard St. West, Toronto, Ontario, M5G 1J5, Canada.

AUCTION: No For An Answer 7" 1st pressing, Original Project X, Unit Pride, Cro-Mags 10", Judge "NY Crew" 1st press and blue vinyl, Bad Brains - "Pay To Cum" orange, "NYC Hardcore - Together", Y.O.T. "Can't Close" 7" on orange and lots more. Send for complete list to 426 W. Surf #210, Chicago, IL 60657.

MISANTHROPIC INDUSTRIAL BOY, 24, wants to exchange tapes and letters. Also looking for partners for chess and unconventional sex (any gender). Demented but not dangerous. Joe, P.O. Box 12487, Portland, OR 97212.

HELP ME FIND: Black Market Baby - "Senseless Offerings," X-Ray Spex - "Germ-Free Adolescents," 9353 - "To Whom It May Consume," Bullshit Detector 1 & 2 comps., Randy Rampage - self titled, "Yes L.A." comp., The Restraints - any. Can trade copy of "The Great Rock 'N' Roll Swindle" video. Jan, 2465 Springville Rd., B'ham, AL 35215.

DOES ANYONE OUT THERE have a copy of the magazine that goes w/the "Not So Quite On The Western Front" compilation? Also want "The Trouser Press Guide To New Wave Records," 1st &/or 2nd Editions. Jan, 2465 Springville Rd., B'Ham, AL 35215.

PENPALS WANTED! Green-haired, vegetarian, female punker into Crass, Fugazi, Einsturzende, etc. Seeks interesting punker pen pal teens from anywhere and everywhere, male or female. Thanx! Will answer all. Write: A. Wohl, 336 9th St. #169, Brooklyn, NY 11215.

I'M SICK OF THIS RARE RECORD SHIT! Let's write and trade fliers. I don't care what color your skin is or what's between your legs. What matters is you have a brain that you use and like everything from John Denver to Carcass or anything in between. Get off you duff and communicate! Write to Marc Hanson, 321 N. Duluth #4, Sioux Falls, SD 57104.

SEX PISTOLS WANTED : Good prices paid for old records, & inches, flyers, magazine articles etc. Write : John Thielmier, 21458 Park Post, Katy, TX 77450

UNAUTHORIZED debut 7 song 7" available now on Cenobite Records. Limited pressing of 500 on blue vinyl, not brown. $3.00 ppd. cash or money order in U.S. funds only payable to Paul Alvarado. Send orders to Cenobite c/o Paul Alvarado, 554 E. Howard St., Pasadena, CA 91104 or E. Castillo, 885 N. Madison St., Pasadena, CA 91104. No checks.

CRASS - "Christ live" LP. Vinyl document of the last tour in 1984 in typical Crass like sleeve and lyrics. $5 postpaid, $9 overseas. Misfits - "Bullet" ep repress. $8 postpaid, $10 overseas. Cash/Postal money order to: A. Martin, P.O. Box 151244, San Diego, CA 92175.

INDI LABELS from around the world. If you are looking for distribution in the USA and Canada and/or interested in licensing releases on an exchange base, get in touch. Rotz Records, 17 N. Elizabeth St., Chicago, IL 60607-1911, Fax: (312)942-1806 (USA).

HEY, MUSIC JUNKIES - want to help to promote upcoming shows and/or help setting up shows? We can't pay you, but we'll supply you with free albums, tickets and posters. Get on our mailing list now. Concert Agency Geil, 17 N. Elizabeth St., Chicago, IL 60607-1911.

LABELS & BANDS from around the world. Send us your videos to be programmed on 6 cable access stations in the USA and possibly on a national program later. Send NTSC VHS copy with band info., address and phone number to: Geil Productions, 17 N. Elizabeth St., Chicago, IL 60607-1911 Fax: (312)942-1806 (USA).

HORROR T-SHIRTS, She Devils on Wheels, Texas Chainsaw Massacre, Plus, Ed "Big Daddy Roth" tees - murder, mayhem, etc. Over 140 styles! Plus!! Video tapes, drug scare films, highway safety films, very disturbing - send $1.00 ($3.00 overseas) to Mutilation Graphics c/o Nitro, 3765 Oriole Ct., Shrub Oak, NY 10588.

FACE PULLER thanks all the people, magazines, distributors, radio shows/stations, and record stores that have helped us out so early on in our existence. "Pull This" seven inch still available. 3 bux N. America, 5 bux world. 1552 Kilmer Rd., N. Vancouver, B.C. Canada V7K 1R4.

"EVILIVE" 7 song German 12" autographed by Jerry Only, "Walk Among The Dead" orig. Fiend Club yellow 7" numbered of 500, "Bullet" 7" orig. (red), Al's Bar LP. All new, unplayed. Highest bids: Effrontery c/o James, P.O. Box 3162, Montebello, CA 90640.

DILS - "I Hate The Rich" 7" (orig. What 1977!) $20, PHC - "Vigilante" 7" (orange) $9, No Security - 1st 7" $8, Undead - "Verbal Abuse" $35. All absolutely new and unplayed. Anyone anywhere please write. Effrontery c/o James, P.O. Box 3162, Montebello, CA 90640.

SAME OLD JOHN. I like Faith No More, Alice In chains, SNFU, Subhumans, Janes Addiction!!!!! Dwarves!!!!! John Arispe, 834 Plaza Serena, Ontario, CA 91764.

OPEN ZINE 5 is out now, 6 pages, 8 1/2 X 11, with more graphic oriented layout, words on deer hunting, homelessness, personal music thoughts, cool art and etc. Just a stamp gets one. Open, POBox 482 Paoli, PA 19301

ANYONE who lives in CT or RI please write with any info on shows and/or skate sopts. I hope to be going down there this summer. Stacey Friend, 6 Titus lane, Boxford, MA 01921

FRIENDS NEEDED by introverted, violently irreverent anarchist, 24, into thinking, reading, shows, acts of freedom, wandering around. Looking for any compatable people in the Bay Area who won't laugh at me. Kirk, PO Pox 13821, Berkeley, CA, 94701.

AIDS IS BIOLOGICAL WARFARE: Straightjacket Independent magazine number one. Also included: articles on Entropy, Sub-Pop, Bootlegging Greed, Poetry, Record Reviews, collage are. 32 pages, $2.50 ppd in USA ($4 elsewhere) to: Rick Arndt, 1003 67th Ave. Dr. West, Bradenton, Florida, 34207, USA.

GREAT RECORDS AT non-ripoff prices. here's what I'm offering: Exoteracy EP, Admiral-Revolving...EP, Earth Citizens EP. Also, two great fanzines worth supporting: vengeance #3 and Missing The Point #1. EPs are $3 post paid each. Fanzines are $1.50 post paid each. (prices post paid worldwide). Please list alternates. (do not order the One Blood EP...it's sold out!) Send cash only (U.S. currency please) to this address: Spencer, 4981 Hwy. 7 East, Unit 12A, Box 211, Markham, Ontarial, L3R-1N1, Canada. "Keep the DIY spirit alive!"

TASHA VLAHOS if anyone knows her or her whereabouts please write me, Raul, at 630 54th St., Oakland, CA 94609.

TRADEMARK TOURS AGAIN! Yes, the Trademark summer tour is happening in August. If you can help please contact us. Thanks. "Working the Dogman" is still available for $3. Pete Prodoel, 5215 South 58th Street, Milwaukee WI, 53220, (414) 421-2395.

TRADE/SALE live bootleg audio Red Hot, DK, Fugazi, Misfits, Samhain, many more. Send your list or stamp for mine. (Does anyone have DK Skateboard Party for sale) Tour shirts DK, 7 Seconds, Dead Milkmen $7. John Wood, 5395 Nancy Way, Riverside, CA 92503.

I WILL PAY CASH for interesting flyers and posters of cool groups. send list with information of which groups you have, what year the show, and etc. renee, 2126 se belmont, portland, or 97214.

CLAY, YOU ARE THE LIGHT of the world! We love you even though we've all seen you naked. Stop smoking that crack and get a job! Many happy wanderings through the fountain muck and nous-t-adorons—Love, Andrea, Julia, Big Jelly (La), Nicki, and Fang. Happy 19th birthday!

MISFITS 7" EP's for trade: I have 4 hits from hell 7" EP, 3 hits 7" EP, Better Dead 7" EP (red vinyl) Horror Biz 7" EP (colored vinyl) will trade for Fear Of God 7" ep (clear and black vinyl) FOG live12", LARM- Nothing is Impossible 7", No One Can Be That Dumb 7", Straight On View LP, LARM/Stanx split LP. Napalm D- Death in Vietnam 12" (colored vinyl). Mint condition vinyl preferred but still interested if used. Write S.A.M., 427 Jemez Rd., Santa Fe NM 87501.

FOR SALE- POISON IDEA 7" Darby Crash blue vinly $10. the damned 7" pic disc interview 1985 $12. tad 7" loser green vinyl $7. dead kennedy's frankenchrist with poster $15. renee, 2126 se belmont, portland or 97214.

FOR SALE: Pussy Galore "Feel Good" LP, and "P.G. 5000," Sonic YOuth/Mudhoney split 7" (black), Want: Kingface "Everywhere" LP, Ignition (flexi), Rocks 12" (Austr), AOA/Oi Polloi split LP, PHC/Infest (flexi). John L., P.O. Box 060623, S.I., NY 10306. (718)727-2548. Evacuate: When do you intend to send out the records?

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX - CASH ONLY!!!!

MARIJUANA HEMP can save trees! Issue number two of Straightjacket Independent magazine will focus on the history, uses and possible furure of Hemp as a source of 100% non-toxic paper, plastics, clothing, canvas, food and more. Please send contributions of art poetry, essays/ opinions on the subject to : Rick Arndt, 1003 67th Ave Dr. West, Bradenton, FL 34207.

GRINDCORE 7" EP's wanted- Anal Fist- Flying Sandwich 7" ep, Stench Of Corpse 7" (green vinyl), Patareni/ ENT split 7"ep, Larm- both 7" eps and lps, Confrontation 1989 7" ep (purple vinyl), Napalm D/SOB split 7"ep vinyl copy not flexi, Filthy Christians/G-Nax split 7" (pink vinyl), Napalm Death- Grindcrusher 12". Mint condition vinyl preferred but still interested if used. Write S.A.M., 427 Jemez Rd, Santa Fe, NM 87501.

FOR SALE: Drunk With Guns "Thirst For Knowledge" ep orig., Rapeman Touch & Go 7", Poison Idea "Darby Crash" (blue), Big Chief "Brake Torque" (green) "Blowout Kit" (white and black), Jonestown "Crusty Rug" 7", C/Z Kiss comp. LP (red marble), lots of Sub Pop on colored (ask). Send offers/bids, wants to: Wade, 4216 Lowe, Toledo, OH 43612. Want Cramps early audio live.

INDECISION FANZINE #1 is finally out! $2.00 ppd. in the U.S. Also looking to trade hardcore videos and records. Just write to Dave Mandel, c/o Indecision fanzine, 23391 Mulholland Dr. Apt. #430, Woodland Hills, CA 91364

SO BIT IT FANZINE needs stuff to review. Send demos, zines, 7"s and additional rhetoric to Nick, 2077 North Dr., Seaford, NY 11783. For most current issue send a business size S.A.S.A. 2 stamps.

RYAN + TREVOR, two 18 year old canucks will be in LA from August 14 to 22. We're looking for cool people to go to shows and record shops with. Ryan Ellis, 146 Christopher Rd., Saskatoon, SK, S7J 3R9. P.S. we don't live in igloo's or play hockey.

F.Y.P. - "EXTRA CREDIT" 7" EP is $3.00 ppd. 11 songs. Recycled Youth demo is $2.00 ppd. Both are D.I.Y. Hardcore releases. If your gonna send your money, expect that only. Nothing less. Recess Records c/o Todd Congelliere, P.O. Box 1112, Torrance, CA 90505 USA.

TRAVELING COUPLE needs some places to stay in Hungary and Praha in August/September. We want to meet people, see shows and sights, etc. Later invitation to Germany is no problem. Martin Gerlach, Goerres Str.16, c/o Wirte, W-5000 Koln 1, Germany.

RECORD AUCTION : Fugazi 7" (Sub Pop, green, signed, mint), SNFU "Menu" 7" (red, 500 made, mint), Descendents "Ride The Wild" 7" (mega- rare original, VG), Misfits "Three Hits" 7" (white, mint), "Minor Threat" (original, red cover, insert, mint). Send bids to : J.D.M. Enterprises, 3491-11 Thomasville rd, Suite #131, Tallahassee, FL 32308.

SET SALE : Loads of collectible records by Misfits, Samhain, SNFU, Bad Brains, Really Red, Butthole Surfers and many other punk/ hardcore bands both old and recent, plus compilations and some non-punk titles as well. Sens SASE or $1 to J.D.M. Enterprises, 3491-11 Thomasville rd, Suite #131, Tallahassee, FL 32308.

WANTED : any and all Mr. Bungle merchandise (demos, t-shirts, flyers, etc) Please semd prices, lists, or whatever to Whitney, 319 W. Franklin st, Portage, WI 53901

LOOKING FOR A 100% non leather bike style jacket? Limited quantities .Send SASE for info and photo. Open, POBox 482, Paoli, PA 19301

PLASTIC SLEEVES for your records. Big recod collection? Releasing a record? 7" sleeves $5 for 120, $17 for 500, $32 for 1000. 12" sleeves $5 for 60, $15 for 200, $32 for 500. 10" sleeves 10 cents each with order. All prices postpaid. Well concealed cash or money order to : Gergory A. Yarde, POBox 482, Paoli, PA 19301

OPEN ZINE 4 reprinting available. All art/ comic zine is the sleeves for a high quality comp with one song each by Edgewise, Geko, Admiral and 23 More Minutes. Reviewed in MRR #94. $3 each or 2 for $5 postpaid. Also available wholesale, 5 copy minimum for $1.60 each. Trades possible too ! Write ! Open Zine, POBox 482, Paoli, PA 19301

I HAVE 5 Cro Mags 10", $25 postpaid each or $100 all. Also have 7 Y.O.T live 7", $ 10 each or $50 all. Then here's a black list: Till Neurath owes me 216 DM, Stephan Korkemeier owes me a Bad Religion LP, Matt Shutdown owes me a Chain Of Strenght T-shirt and 2 tapes, Ty Smith from Poison Planet owes me a 7" and a tape. Write to Paolo Petralia, Via Beethoven 63, Rome 00144, Italy.

HELP ME! Looking for these early Sub Pop singles. Sound Garden - "Hunted Down/Nothing To Say," Tad - "Daisy/Ritual Device," Nirvana - "Love Buzz," Fugazi - song #1, Blood Circus - ? Will pay cash, send prices. Paul, 7913 Englewood Crest, Yakima, WA 98908.

DOUBLE THINK 7" available for $3 pp. in North America or $4 pp. anywhere else. We are also looking for distributors, specially outside of the U.S. and Canada, but anywhere will do. Even better, lets trade! Looking for shows too (around Northern U.S. and T.O. area) write or call. Yannick, 30 Pl. Leonard, Buckingham, Que, Canada J8L 1T7. 1(819)986-2661.

"DON BOLLE'S PUNK RADIO HQ" is for you! Bands, find interested radio stations! College radio DJ's, let us know you're out there! Send playlists. HQ #1 only $2.00 cash. HQ, P.O. Box 25125, Tempe, AZ 85285-5125.

WANTED: NoMeansNo - "Mama," Crimpshrine - "Lame Gig Contest," and Mutley Chix split 7", Libido Boyz - first 7" and "Hellacious Hooliganism," "Make the Collector Nerds Sweat," What Are You Pointing At?" "World's In Shreds Vol.1" . . . Write and I'll see if we can come up with a reasonable price. Jason Webley, 5424 92nd St. SW, Mukilteo, WA 98275.

DASHIDABIDAH! #1 Awesome, "super kool" new zine on colored paper. Greatest thing since Donny the punk (ha). Contents: S.T.O.M.P., Without Reason, The Decline, and some upcoming stuff on Dischord. #2 out soon! 1 buck or a neat contribution. Thanks! Dashidabidah! 3745 Miramar Way #11, Santa Clara, CA 95051. Unga Bunga!!

IF YOU'RE INTO PUNK, thrash, speed, oi or ska, get put on "Terry The Wall" mailing list or if you just would like to send me info. send a S.A.S.E. to T.T.W. c/o Suicidal Sid, P.O. Box 5342, El Monte, CA 91734, U.S.A.

DEAD WORLD. Send $3 for limited edition cassette EP (professionally recorded/digitally mastered) or SASE/IRC forcorrespondence. Influences: Godflesh/Saint Vitus/Whitehouse. Write Dead Worls c/o Jon Canady, 1439 S. Moline st, Aurora, CO 80012. Guaranteed reply.

HELL NO WE WON'T TAKE NO MO zine, Georgia's newest revolutionary zine is selling ad space cheap. Halfpage - $5.00, quaterpage - $2.50. What a bargain! Just send your ad copie and money, forget sizing, we will shrink/enlarge to fit. Zines interested in trading ads? Your ad gets mine. Send ads, money, contributions to: Jase, P.O. Box 15264, Augusta, GA 30919-1264.

AFFIRMATIVE ACTION needs a drummer. Any takers? Anyone interested within an hour or so radius of New Paltz, NY call Jim (914)255-7628 or Dan (914)255-2732 for info. No overt flashiness and/or reactionary attitudes - just powerful drumming and willingness to work as a group. Serious enough to tour again and play in your grandma's basement.

JON (CHAN?) IN N.J. with the cool Gwar shirt and likes grindcore, get in tough with Judy in Providence. Your address has been lost for ages and I have some neat stuff to send to you. Fast Forward, 224 Thayer st, Providence, RI 02906

LAST LAUGH "Nothing To Hate But Hate Itself" 7" will sreoke your soul. Raw harcore with intelligent lyrics. $3 to Carly Wiggins (not Outreach), Outreach Records, POBox 943, Kalamazoo, MI 49005. This label is non-profit, anti UPC coded just like harcore should be!

ARE YOU TATTOED ? I need pictures of you skin art for an all photo tatoo zine I have in the works. All contributors will get a free copy of the zine, but please include the artist's name and location, plus any other info you want to give. I'm serious about doing this ! Greye Pineda, POBox 42242, Santa Barbara, CA 93140. PS Sonia...thank you for helping me jump off the train.

FOR TRADE : Drunks With Guns "Revolver" Will only trade for 1st two Halo Of Flies 7"ers. Also Fix "Jan's Room" trade for Bad Religion 7" (orig) Write : Dave, 23010 Magnolia Glen dr, Valencia, CA 91354. Does Anyone haveFluid "Punch'N' Judy" LP ?

FLETVADD RECORDS presents : Identity 1st and 2nd 7"ers, Rovsvett 3rd 7", Rovsvett/Raped Teenagers spilt 7", 16 B.H.U/Bimbo Shrineheads split 7", 16 B.H.U./Brutal Personal split 7", 16 B.H.U 1st 7". Coming stuff: 16 B.H.U "Vem Ska Bara Hundhuve't" LP, 16 B.H.U "Vi Ska Ga Till Botten Med Det Har?" LP, 7"Comp with 16 B.H.U, Dissent, Active Minds, etc. 7"ers are $ 5, LP's are $10 postpaid, trade is OK. Write to Mikawl Karlsson, Rydsvagen 70 A, 582 48 Linkoping, Sweden. PS Oliver Wacha (Germany), Joe Adams (USA), Bob Baker (Dissent/Amity), Kokie (Belgium), Ingmar Sterndorf (Germany) get in touch with me !

IRON CROSS - "Hated and Proud" 7", Swiz "Down" 7", Negative Approach, SS Decontrol 7" boots, YOT + GB LP's (Euro press!), YOT Live Vienna LP both sides!! WANT Rest In Pieces - "My Rage," Process of Elimination 7" comp. NYC Mayhem 7", Smorgasbord zine #2, PPP t-shirts + lots more: Franck Chaumier, 11 Rue G. Navailles, 93330, Neuilly, France.

SUBHUMANS WANTED: I will buy anything on the Subhumans (the U.K. band not the Canadian shit.) Videos and pictures really wanted. Anyone anywhere write to: John Thielmier, 21458 Park Post, Katy, TX 77450.

THANK YOU! Uncommon Society thanks everyone who has wrote so far and found out about the band. For those who haven't what's stopping you. Uncommon Society, 50 Woodbury Cres, Ottawa, Ont, Canada K1G 5C8

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX - CASH ONLY!!!!

HEY PSYCHO- AND ROCKABILLYS! I have lots of very rare British and European psycho records to trade, like Meteors, Batmobile, etc. I'm looking for people who would like to trade or sell me American pressings of Stray Cats vinyl. Contact me and I'm sure we can make a deal! Please write to: Anna Takac, Hohenstaufenstr. 37, 1000 Berlin 30, W. Germany.

OUT NOW! One 2 One 7" (powerfull striaght edge) and Catharsis 7" (hardcore crossover). Both are limited to 1000. Two pounds UK - six U.S. dollars world (air) no checks!. I want to trade/distribute your SXE + H.C. releases. Quick reply - so write: Yukon Records. 40, Hilderthorpe, Nunthorpe, Middlesbrough, Cleveland. TS7 OPT. UK.

MAIL-BID AUCTION. Large private collection of280 titles, containing mostly early UK and US hardcore rarities for sale. Includes The Fix, early Dischord EPs, Disorder, Discharge, Chaos UK EPs, DYS 'Brotherhood', DOA 'Triumph', Husker Du 'Free Land', Unsafe, Swe, Fin, Ita, Brd. Please order soon as possible and send a SASE with an international reply coupon for auction list to: Jan Jutila/ P.B: v 14/ 756 49 Uppsala/ Sweden.

IN THE 1980's they had Michael jackson, Nancy Reagan and MTV. We had Minor Threat, Lydia Lunch, and Psychotick T-shirts. Still weird, crazy and basically good for nothing. 100% cotton sure to rot the Psycho teeth. Sens a SASE to receive Pic catalog to: Psychotik, PO Box 18205, Seattle, WA 98118-0205. Also thanx to all U MRR readers whom responded.

HEADCHEESE T-SHIRTS!! Radical designs and colors. Needle Teeth, Magician's Nightmare and more. For color flyer and ordering info. send S.A.S.E., $1.00 (U.S.), or 3 I.R.C.'s to Headcheese, PO Box 21207, Denver, CO 802221, USA (Artist inquires welcome).

NEW ZINE coming out of Chicago area! First issue to include "World's Collide", "Iceburn" & "Edgewise", pages on veganism + alot of ad's. Also an auction record sale, lots of 7", 12"s + colored vinyl. Send SASE. The zine costs $2 ppd / send all orders to The Polish Prince, PO Box 10168, Chicago, IL. 60610-0168. Bands also write + record labels!

PUNK AUCTION: Victim' s LP "Real Wild Child" (ex Plan 9 labek band) sealed. Skrewdriver "All Skrewed Up" promo poster (Pre neo 1st LP), Wanderer's LP (Pre Lords Of The New Church- with Stiv Bators and Sham 69's Treganna) sealed. Unnatural Axe "Three Cord Rock/Tonight we fight" 7". Quantities available on all the above. Inquirers send SASE to: D. Giovanni, POBox 46881, Mt Clemens, MI 48046.

SELLING MY record, tape and T-shirt collection, records from the 60's, 70's, 80's. All kinds of music from folk to punk, please send your want lists: Bob Farrington, 7 Florence Drive, Clark, N.J. 07066. (201)-388-1932.

UNAMUSED is a band from Portland, OR. We have a 7" EP out, "Red, White, and Brainwashed" for $2.50. We would like to do interviews and be on compilations. Please write; 14155 SW High Tor Dr., Tigard, OR, 97224.

SKA WANTED as well as Mod. I really need Lambrettas "Poison Ivy" and Charlie Parkas "Ballad Of Robin Hood"(with sleeve). I need most original Ska and Mod bands, 60's, 70's, please help. Trent Reeve, 24 Guelph st, Kitchener, Ontario Canada N2H 5WG Ph : (519) 571- 1994

HEY HEY Northampton/Amherst MA : I'm moving there in a couple weeks cause my girlfriend is going back to college next yeat, and I'd like to make pals with locals to hang out with/ gota shows/play and stuff. I'm into 50's rockabilly / psychobilly, Aleister Crowley books, tattoes, monsters, horror, toys, hicking, adventers, and I've been trying to play bass for the past 3 years. Ya see my girlfriend is a normal chick and we don't have punkrock in common. So if you live in the area and want a pal, or if your significant other is a normal person and you just plain wanna then pleeeze write me, my new address will be: Dan, 38 Hampton ave, Northampton, MA 01060

OUT NOW The Bent 7" EP, 4 songs, first 250 on colored vinyl, $ 3 ppd check or money order ro: Gary Musso, Criminal Records, 1131 Howard rd, Roch, NY 14624

TOXIC BOND - Be a part of the newest, coolest zine around ! Send all tapes (for a compilation), interviews, artwork/graphics, ads, articles, etc, to : Toxic Bond c/o Ozzy Oswald, 215 Blake st, Listowel, Ontario, Canada N4W 2V7

FOR SALE : Hard Stance "Face Reality" 7" (green vinyl) $ 15, Teriyaky Asthma Vol 1 7" $ 35, Swiz "Down" 7"(green vinyl) $ 15, Minor Threat "Out Of Step" 12" (black & white cover) $ 20 to : Stan Smith, 2882 Barton Skyway #212, Austin, TX 78746

7's FOR TRADE : We The Living, Rejectors, White Cross, Mecht Mensch, Y.D.I, No Fx, Bastards (Blue), Fuck Ups (3rd press), Godswill, N.O.T.A, Killing Children, Sore Throat, Napalm Death, Revelation 1st pressings. 12" Bodies In Panic, F.U.'s Kill, White cross, Unseen Force, Septic Death, Youth Youth Youth, Heart Attack, Kraut, plus more. Wants : Old Japanese, US, European vinyl. Lists to : Jock, 6 Woodbyth rd, Dogsthorpe, Peterborough, PE1 3PE England

THIN LIZZY/Phil Lynnott wanted ! "Thunder and Lightning" gatefold w/o EP. Poetry books by Lynnott as well, photos, xeroxes, news clippings, etc. Send any info to: Rich, 6515 12th ave N.E., Seattle, WA 98115 USA

LIKE TO SCREAM? Well known hardcore band is regrouping with label interest, European tour, etc and seeks dynamic politically aware singer. (18 and up). No experience required but you must be intelligent, articulate and wild on stage. Musical influences Discharge, MDC, Rollins Band, Void, Negative Approach, etc. If serious call : Kurt (617) 335 - 3149 (Boston area)

THE TORCH, urinal of youth liberation, # 8 now out and free for a SASE, for back issues send more postage. Free condoms too. Be pissed off, just write: YPSL, 516 West 25th st, #404, new York, NY 10001.

AFFIRMATIVE ACTION new LP "Thought Ration" in Rainforest records. Buy or be forced into a hellish pit filled with John Wayne thinkalikes, Hare Krishnas and others do gooders. New Band Address : Jim Mac, POBox 126, NewPalz, NY 12561. Ph : (914) 255- 7628. Merry Angstmas to you all.

GG ALLIN "Inside Outside" EP. Entire show, red vinyl 7", 1st stereo record to run from yhe inside to the outside. 2 essays and 2 artworks by GG. Very positi e reviews in MRR and Factsheet 5, panned by weenie-puffer Krk. $ 5 ppd to Bitter Toy Records, POBox 71, Plain City, OH 43064. Bus tickets to Ohio provided by GG's kids to suitable cock hostlers. Send pix.

WANTED: Big Boys 7", Bad Religion 7", Docks 7", Germs "Forming" 7", Koro 7", X "Adult books" 7", Victims 7", and many others punk/ Hardcore items, only original 1st pressings wanted. Write to : Gabriele Cerretti, Via della Rondinella 34, Firenze, 50135, Italy.

TRADE WISE: Hardstance (green), SFA 7', Project X (orig), "East Meets West" comp (clear 600), SOA (green), etc. 12" : Attitude Adjustment (orig), Infest. Looking for : Breakdown (green), Abused 7", Side By Side (orange), "Wild Things" comp (red), Process Of Elimination, XL shirts for trade also. Send trades/wants to: Dave H, 834 Paget Ave # 1, Santa Cruz, CA 95062

FIR SALE: 12"s NWW "Spiral Insana" (dutch test press), Pagans "Buried" (red), Pussy Galore "PG 5000", Unrest 1st, Melvins 1st, Stark Raving Mad (both), DWG, Bewitched "Chocolate", N. Approach(1st pressing VG+), UXA (w/cover), L7 1st, "Sudden Death", " Master Tape" comps. 7" Sonic Youth/Mudhoney (clear), AOD/Bedlam, N. Death "Suffer", Chemical People (3rd and 4th Ep's), MOB 2sn 45, Lemonheads "Laughing", B. Dissent (both), TG "United" (clear), Seizure, Inside out "Above" (red or black), Ebenezer and the Bludgeon, "Better yet CTHC " comp, (blue PS, # 'ed). Chris, 80 Birch rd, Watertown, CT 06795

RARE RECORDS for sale : Buzzcoks, Cramps, Dils, Gen X, Pagans, PIL, Discharge, Misfits, Adverts, X, Bowie, lots more. Also many rare zines for sale. Send SASE for list. Tom Miller, 2977 W. 32 nd, Cleveland, OH 44113

OUT NOW! Phlegm"Masterpiece Of Mutilation", 4 songs 7" EP of total brutal, death, grind, core beyond belief ! Only $ 4 ppd ($ 5 ppd outside US) to : Rotten Records c/o Mark Murray, 1675 Vernon st # 39, Roseville, CA 95678

MISFITS "Eyes To Despise" (double LP), "Halloween ", "The Return Of The Fly" 7"s (boots). Also many live boots on cassettes w/covers. UK Subs "Stanglehold" 7" (original red vinyl), "Party In Paris" 7" (orig), "Live Kicks"(orig LP), Angelic Upsart "England" (orig), Sex Pistols, Damned, etc, all fo sale. Write to : Scott Gillingwater, 28 Peter st, Princeton, Ontario, Canada N0J 1V0.

HI YA GROOVIES out there! If this will sound cool to you, just contact me if you know whom I could get any bootlegs, records or demos by New York Dolls, The Fast, Molls, Harry Toledo, Dorian Zero, Jobriath, Kamikaze Sex Pilots, Harlots Of 42nd Street and more obscure stuff!! Write Klaus Becker, Steinhauseerstr. 12, 8000 Munchen 80, Germany.

FORCE MAJEURE Records is seeking bands for possible: recording/distribution/promotion/ !!! Guaranteed reply to all inquires. Send all tapes, photos, records, biographical material, etc, to : Force Majeure Records, POBox 39148, Detroit, MI 48239.

SELLING LOTS of rare 7"s: Halo Of Flies, Sub Pop, Sympathy For The Record Industry, UK punk, Aussies, US punk, etc, 70's and 80's. Send 2 IRC's for list. Carlos Molina, Austr. 29, 4051 Basel, Switzerland.

INTERNATIONAL ADDRESSES LIST for alternative travelers: Available #2 w/alternative traveling guides for Amsterdam and Glasglow plus addresses of travelers from all over the world. $2 from: Marco Castelli, Via Pergolesi 8, 20052 Monza (MI), Italy. Send also your address!!

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!!

TOXIC FLYER ZINE needs bands & scene reports, photos, art, stories, tour dates, etc. We cover the HC, punk, 91am, rap scene. Classified & ad's rates all free no racist or sexist staff. Also tons of audio/video stuff for sale. SASE. Billy, P.O. Box 39158, Balto., MD 21212.

JOHNNY PUKE "Won't Shut Up" spoken word tour t-shirts available for $6 ppd. from 418 Gregory Ave., Weehawken, NJ 07087.

RARE RECORDS UP FOR SALE. Misfits "Walk Among Us" (orig. pressing - pink cover), Misfits "Hatebreeders" LP, Necros "Conquest for Death" 7", Redd Kross "Born Innocent" LP (orig. pressing Smoke Seven Records), Kraut "Unemployed" 7", Justice League "Think or Sink" 7", Artificial Peace/Exiled split 7". Send bids to: W.C., 151 First Avenue, Box A, New York City, NY 10003.

G.G. Allin - Bookings and information. The mission rages on. Vinyl Retentive Productions. (813)238-9388.

STRAIGHT OUT #9 with Transcend, Endpoint, Kent McClard and Vic Enquirer in The Vegeforum, articles, columns, photos and a two-color cover out now for $2 ppd. to: Shayne Robb, 7103 Oakwood Glen #15, Spring, TX 77379.

SUPER BLUE GREEN ALGAE - no, it's not a band but a 100% wild, organic whole food that's an excellent source of protein, chlorophyll, beta carotene, vitamin B12 and other nutrients. For info. write to: Colin Hendry, 1153 W. 7 Ave., Vancouver, B.C., V6H 1B5, Canada.

SKOINK #4 (punk-oi!-ska-HC zine) now available with The Lurkers, Judge Nothing, John Brown Anti-Klan Committee, The Abnormal, Political Asylum, Hotknives, Void Section + gig/record reviews. $1.50 (surface) - $2.50 (air mail) to Van Mieghem Johan, Postbus 41, 9550 Herzele, Belgium.

HARDCORE TRADERS: Straight-up trade... Cause For Alarm "Parasite", Wide Awake, or X Marks the Spot 7" (all original pressings) for Project X 7". Chris W., 5 Mallard Ln., St. Paul, MN 55127. Also looking for the following t-shirts. . . Absolution, Maximum Penalty, Lifesblood. P.S. Bloodline Rules!

WANTED: Napalm Death: Live 7", E.N.T.: Live LP, Napalm Death: Curse 7", Ripcord: Harvest Hardcore 7", Heresy: Thanks 7", Heresy: Like Attack 7", Heresy: Voice Your Opinion LP. If you have any of these records I'll buy or trade 'em! Edu, Ankkurikatu 1, 95400 Tornio, Finland.

ME AND ONE OF MY MATES are England in Brighton 2.6-22.6.1991. We'd like to have some contact with English punks especially guys who live in Brighton. Write to me: Edu, Ankkurikatu 1, 95400 Tornio, Finland.

COMICS, COMICS, COMICS. Hundreds in stock. Spiderman, Daredevil, Capt. America, Iron Man, Batman + many, many more. No price list at present, but please send what lists + for sale lists to: Crazy House Comics, 37 Louise Rd., Dorchester, Dorset, DT1 2LU, England. (All letters will receive a reply!)

WANTED : Good quality live Fugazi ('90-'91), live Soul Asylum and 12" singles, Downfall demo, anything rare Husker Du. Also Green Day, Blatz, Jawbreaker live/demos. I have Rites Of Spring, Op Ivy live/demos and much more to trade. Please send list/prices. P.W, 98 Forbes rd, Westwood, MA 02090

UP FOR BID: 7"s - Project X (orig.), Underdog (1st press), YOT "Can't Close. . .", Unit Pride (Stepforward), Crippled Youth (clear), S.O.I.A. (Rev.-red), Powerhouse (gray), Breakaway (Soul Force), Reason To Believe (Soul Force), YOT (clear-Rev.), Judge "NY Crew" (orig), X Marks The Spot, NYHC "Together" (orange + black), Aware, Chain of Strength (green), + more, send for list. Write Christerone, 3313 Beaverwood La., Silver Spring, MD 20906.

WHAT DO YOU WANT ? Terminal Preppie design your own t-shirt, will do shirts exactly the way you want them. Colours, logos, whatever. Send a stamp for details. Terminal Preppie T- shirts, 179 Grant ave, St Claire Beach, Ont, Canada N8N 2X9

SALE/TRADE : Process Of Elimitation 7" (early T&G compilation) $35 or trade for Nihilistics 1st 7" must be in mint. Also trade for Negative Approach, Laughin' Hyenas and Nihilistics live videos. Marc Mueller, 9007 Rubio ave, Sepulveda, CA 91343

OUT NOW!! Spatterreah "live" 7", Lethal Aggression "Just Killed. . ." 7", Demise 8" flexi all $3.50 US, $5.00 world. Pleasant Valley Children/Generic split 10" out July/August. Premature Entombment, P.O. Box 2443, Loveland, CO 80539, USA. Write for mailorder list.

FOR SALE: Big Chief 1st 2 7"s (colored), MDC "Dead Children" 7" and "Multi-Death Corp." 7", Jesters of Chaos 7" (1st press), Confrontation 7", SFA "New York" 7", Swiz "Down" 7" (green), Alone In A Crowd 7" (1st press), "Colorado Krew II" 7" comp. (1st press). I'm not greedy, make me an offer! Erik H., 3838 Dearborn, Rochester Hills, MI 48309.

YOU WILL KNOW about me if you read your MRR!!!!!!!! The name is John Arispe, 834 Plaza Serena, Ontario, CA 91764

18 YEAR OLD artist/musician into morbid art, alternative philosophy, heavy industrial and SubPop bands. If you share any of the same interests I would love to hear from you. Write to Jon Canady, 1439 S. Moline st, Aurora, CO 80012

NEW 12" RAP SINGLE! Send $6.00 and get 2nd bonus single! Marketing, 6859 Edgefield Lane, Suite 1000, Orlando, FL 32822.

TRADE: Black Flag - "Damaged" (Unicorn), "TV Party" (Unicorn); Dickies - "Incredible Shrinking" (yellow); Sick of it All - S/T 7"; Slapshot - "Same Mistake/Might Makes Right," Die Kreuzen - S/T 7" (white). Over 150 more titles. Send your list for mine. Karlis Povisils, 106 Woodlyne Ave, Pitman, NJ 08071.

BOLT THROWER T-SHIRTS 3 designs (one sided "skull" black on white $12) (Two sided "Insanity Prevails" white on black $15) (Two sided "Cenotaph" red, yellow, white on black $16) Premature Entombment, P.O. Box 2443, Loveland, CO 80539, USA (ppd. US ONLY) Write for mailorder list.

WILL BUY : Antisect LP, any Rapt, any Acid, Desecration/Subverse split LP, any Infest split, Sore Throat EP, any Agatholes, Neanderthal EP and other noisy, thrashy and grindy records. Write to P. Hamalainen, Kaukopaankatu 1D34, 55800 Imatra, Finland.

BASS PLAYER and singer wanted for Fungus. Influences Gang Green, GBH, Black Flag, Ramones, Accused, Dr. Know, Motorhead, MC5. Must have equipment and be able to play. Write c/o Fungus, 6858 Hazeltine ave # 6, Van Nuys, CA 91405

FOR SALE : 7" Misfits "Back With A Bang" ($20), PHC/Infest flexi ($15), Dead Kennedys "Too Drunk Too Fuck" ($25), 12" Vandals "When In Rome" ($20), Gang Green "PMRC Sucks" (green $15), Punk & Disorderly 1 & 2 (both for $30). SASE for list, also photos/flyers for trade. Paul Holstein, 1515 Sashabaw, Ortonville, MI 48462

COEXIST : Catalogue is out now, with many records and zines. Conspiracy Of Equals "Grand Illusion" EP $4 ppd (10 copies for $30 ppd) cash only. Trades are ok, no sexist, racist, of homophobic stuff. Bands with coscience are wanted for 7". Bootlegs with silly bands are welcome (Blackham need not write). Coexist, BP77, 75623 Paris Cedex 13, France

SINGLES WANTED: SubPop, AmRep, Noiseville, Heat Blast. Vince, 42 Chapel rd, Elwood, NJ 08217

GRAND SLAM Records has a new address: 2255 Route 286 South, Indiana, PA 15701. Next Catalog will be out in July

WANTED: Iron Maiden merchandise, records, tapes, CD's, imports, bootlegs, promos, posters, buttons, t-shirts, photos, and any other Maiden shit. Send price lists to: Mike Cardenas, 3552 Wathen Ct., Merced, CA 95348.

HEY NIPPLE CHEESE! Intensity issue #4 is out now. Covering bands of an abnormal Metal, alternative Punk and Hardcore nature, #4 features interviews and stuff on Morphius, Humorgod, Bigtop, Zero Denial, Anacrusis and Bitter End, plus chunks of records reviews. $2 & 5-29 ¢ stamps. John Book, 2502 W. Opal St, Pasco, WA 99301-3352. No free issues given.

UPSTATE RECORDS: "No Exit, No Return" compilation 7" out now w/P.O.E, Dead Image, Refuse To Fall and encounter, 6page booklet on recycled paper and soy ink. Limited to 200 on clear vinyl. 2nd press out soon. Limit 5 per order. SASE for catalog to: Upstate Records, 283 Betsinger rd, Sherril, NY 13461

HELLO? 16 yr old female. Ilike Bauhaus, Dali,and creayolas. I hate liars, narrow-minded people and beer. Write me. Melinda, POBox 10398, Moline, IL 61265-9998

MOVING and my Punk/HC flyers & posters can be yours. Lotsa NY/NJ shows and bands (others too). Random selection of at least 10 different items for $2 + large SASE. Send wants, no guarantees. DanMackta, 108 Skyline drive, Morristown, NJ 07960

COLLECTOR'S SALE! Punk/ HC/ Alternative auction. LP's, 12", 7". Lots of rare promo releases. No minimum bids, something for everyone. Send SASE for list. Dan Makta,108 Skyline Dr, Morrstown, NJ 07960

HELLO - looking for a kind person very into African music of all blends who wouldn't mind taping some of this music for me as I'm relatively uneducated in African music but very interested. Please help, thanks. Greg, POBox 482, Paoli, PA 19301.

POLISH PUNK would like to correspond with punks worldwide. Exchange opinions, ideas & music. Also info on Crass, Subhumans, Poison Idea, UK Subs etc.Please write to Woitek, vl. Zubryckiego 1/30, 44-100 Glinice, Poland.

TUNGA TUNGA #6 out now. Ints. with individuals from Hippycore, No Answers, MRR,Workshed Records and Pressure Drop Press. $2.75 ppd. to 3329 Lonefeather Cr., Mississauga, Ont., Canada, L4Y 3G6.

TAPE CLASSIFIEDS

40 WORDS $2CASH ONLY!!!!

7 TAPES FOR $20, or 1 for $4 ppd. Great speed core. Choose from these bands: Diedrop, Un-Called Fore, Megadosage, Yer Mom, Dead Gods, Fist Fuckers from Hell. Send to: Delinquent Revenge, PO Box 9152, Va Beach, VA 23450.

MINISTRY-LIVE 1-28-90 venue, Dallas TX. 80m. of (A) quality filming. $18 p.p.u.s. or trade. Many other artists available. Your list gets mine. N. Smith 3300 Montana Ave #1, Cin., OH. 45211.

PUNK & HARDCORE $1 tapes, official releases, 175 different single band or compilations 1981-1988 US, European. Send for list and send cash, Hard to go wrong for $1 post paid, thanks. Chris XBCT, POBox 16205, San Diego, CA 92176.

OUT NOW, PLATYPUS Sourge, "The Complete.." 32 song tape and Twisted Cry For Help, 19 song demo $2 ppd each from Criminal Records, 1311 Howard Rd. Rochester NY, 14624. Check or MO to Gary Musser.

AUSSIE PROGRESSIVE HARDCORE. Aversion Therapy ex Arm The Insane, Death Sentence. Hot 5 track studio demo on chrome cassette now available for $4 ppd (US) from those wonderful zany guys, Simon and Greg at Spiral Objective, PO box 126, Oaklands Park, 5046 SA, Australia.

SICK OF GENERIC HARDCORE? If the answer is yes then check out the Meat-Grinder/Pootly Nautch split tape. 60 minutes of mayhem! Meat-Grinder play a unique grinding industrial punk. 9 songs with their unique style and crazy lyrics. Pootly Nautch are Chicago's weirdest band! Live and studio cuts plus an interview! Learn what you have been missing! $3 to Berzerk Tapes, 9890 Tamarack Tr., Brecksville, OH 44141. Also available- Sockeye & Reaction tapes $3 each SASE for catalog.

CRASS - "COMPLETE HISTORY" 60 tracks on two chrome C90's, excelent quality, comes with covers, lyrics, and poster all for $10 cash to:- Terry, 132 Twist Lane, Leigh, Lancs, WN7 4ED, U.K. (price includes air mail postage and packaging). Peace.

BANDS ARE NEEDED! For a new compilation release. All entries will be used regardless of style, nationality, sound quality, etc. All bands will recieve the finished product when finished. So what the hell do you have to lose! Write to: Spazztic Underworld Productions, 8101 Richard Rd., Broadview Hts., OH 44147.

FINALLY OUT!!! - my transworld compilation featuring Punk/ HC/ Thrash/ Grind underground from Asia, East Europe, Turkey, Greece and South America. It is limited, pro-copied and goes for $6 cash (ppd) - Klaus Becker, Steinhauserstr. 12, 8000 München 80, Germany. Also traders welcome!!!

HEAR 36 NEW BANDS for $3! The Noise For Noise's Sake comp. includes Nuclear Roach, Dryrot, Sockeye, Dazzling Killmen, Public Humiliation, 2 Car Family, Pootly Nautch, Demise, IMF, Volkswhale, Necracedia, GI Love, With Authority, Broken Trust, Mr. Pickle, Rude Street Peters & 19 more great bands! $3 to Bezerk Tapes, 9890 Tamarack Tr., Brecksville, OH 44141. Don't forget our first two comps - also $3 each. SASE for catalog.

!! TAPETRADER !! Your list gets mine!! Or you can buy tapes!! Live-demo & Reh. Act's well as LP's & EP's from the old Abwärts to x-Woolhead. Okay, your list gets mine or send me 1$ for postage to Andreas Vorwerk, Angermünder Str. 11, O-Berlin, 1054, Germany.

ARE YOU READY?!? - For a wide variety of bands on a full 90 min. tape consisting of almost 50 songs? Well here it is, "Ronald's Toxic Burgers." Including: The Conditionz, Aspirin Feast, Rednecks In Pain, Mindrot, Phleg Camp, Bent, Namland, and more! You can get all this for a mere $3. Write to: Spazztic Underworld Productions, 8101 Richard Rd., Broadview Hts., OH 44147.

BANDS NEEDED for compilation. Any style welcome, especially things strange or exotic. Can't return material, but will send compilation whether I use you or not. Also, buy this! It's good! Dear Dead Delila's 50th in the Nation cassette. 12 songs, 35+ minutes, $4. T-shirts $6. Payable Randall Rhodes, c/o Brandtosaurus Release, 502 Handleys Acres Drive, Goldsboro, NC 27534-1702.

DEAR DEAD DELILA's 50th in the Nation cassette is available now! Over 35 minutes of musical mayhem! Punk, thrash, new wave, etc.! 12 songs, just $4! Also, the cool T-shirt all the hip kids wear, just $6! Bands needed for compilation, too! Payable to Randall Rhodes, c/o Brandtosaurus Release, 502 Handley Acres Drive, Goldsboro, NC 27534-1702.

ANY STYLE BANDS needed for benefit compilation cassette. Benefit for Sea Shepherd Society, will be $3.00 postpaid and will include bands' addresses and info in a booklet. Bands receive copy. Please send submissions: James, P.O. Box 3162, Montebello, CA 90640.

I HAVE A DEMO FOR YOU with a speedmetal band called Spiderwork!!! I need the tape too!!! Buy it!!! It's with my friend named Chris Vigil, he is the singer!!! Here is my add for August!!! 2 dollars!!! I really had a fight with 3 mens with a lead pipe in my head!!! I have soft skull today!!! Hate the hospitals!!! Why do religious people think I'm from the devil!!! I'm John. I was from the hospitals. Faith No More, Dwarves, RKL, SNFU, Subhumans. John Arispe, Plaza Serena 834, Ontario, CA 91764.

"ALICE THE GOON" out now from Scooby Snack Productions, 18 bands, 24 songs crammed on a 60-minute high, high sound quality chrome cassette. Comes with cool lyric book n 'shit.' Hear sassy sounds from homeys like Antischism, Cringer, Marcissism, Dryrot, Libido Boyz, and Officer, uggh! $4 ppd. U.S./$5 Europe/$6 Asia + SOuth America. Special offer 'til July 15, 1991 - - A free copy to anyone that writes from the Soviet Union! Write to Marc Hanson, 321 N. Duluth #4, Sioux Falls, SD 57104, USA.

SCOOBY SNACK PRODUCTIONS is the proud parents of "Alice The Goon" my second comp. release. 24 songs from 18 bands on 60-minute high quality chrome cassette. Neato lyric booklet too! See above ad for bands and price. "The Copernicus Revolution" always available too featuring Again, Crib Death, A.D., St. Johnny, Humidifier, and many others. $4 ppd. U.S./$5 Europe/$6 Asia and South America. Send to Marc Hanson, 321 N. Duluth #4, Sioux Falls, SD 57104, USA.

LIVE TAPES FROM every famous punk/independent band wanted I've got loads of tapes to trade with. write to me at: Andreas Martin, Sonnengasse 2, 2808 Syke 2, West Germany.

FREE STICKERS, free mailing list, tapes that cost some money. Who? The Oxymorons. Tapes: "The Oxymorons" $4 ppd (30 min) or "Bash On, Regardless," $5 ppd (40 min). Attn. zines, comp makers, show booking peole or anyone else. Write us. We like mail and we write back. The Oxymororns, POB 3445, Dayton OH 45401. Greg (513) 299-1517.

CHEEP BEER LTD. comp tape out now. 10 Dayton bands, 20 songs, 80 min. tape only $3 ppd. Features: Sunken Giraffe, The Oxymorons, Liquid Draino, Identity Theory and more. CBL POB 3445, Dayton OH 45401.

WANTED LIVE: Badtown Boys, P.I., Freeze, Worst, Chronic Sick, Ultraman, B.M.B., Nasty Facts, I.S.M., Cracted Actor, Nursery Crimes, Genetic Control, Drones, Wasps, Killjoys, London, Eater, Menace, Cyanide. Have: Upstarts, Fear, Freeze, P.I., B.M.B., Zero Boys, Offenders, Ruts, Damned, etc. Henk Smit, Middenweg 13b, 1098 AA A'dam, Holland.

NON PROFIT INDY TAPE LABEL needs bands now. Best quality cassette tapes possible. Andy and all styles except metal and/or any music containing racist sexist or homophobic lyrics. All tapes & letters to: Vomitorium Productions, 553 N. Pacific Coast Hwy, Ste. B 282, Redondo Bch, CA 90277.

DOWNFALL TAPES. 9 studio songs that never got released. Send $1 and a blank tape and I'll make you a copy. Live Victims Family recordings wanted, will trade or buy. Gabe, 540 Los Altos Ct., Santa Rosa, CA 95403.

USE YOUR ANGER Sampler: 2 tapes, 150 mins, booklet, stickers and benefits to ALF. With: anal Cunt, 7MON, Prophecy Of Doom, Fear Of God, Patareni, Industrial Suicide, Atrocity, Agathocles, Exit 13, Pungent Stench, Crawl Noise, Disharmonic Orchestra and 12 more! All new, live, rehearsal stuff. $5 worldwide, add $1 air. Paolo Petralia, V. Beethoven 63, 00144 Rome, Italy.

DAGGER TAPES looking for brutal punk bands to be on our next 60 min. cassette comp. European punk bands are especially welcomed to send us their demos. Dagger Tapes, P.O. Box 380152, East Hartford, CT 06138-0152.

FETVADD TAPES presents: Still The Same - 8 track tape, Borderline - 2nd tape 7 trax, 16 B.U.H. - 2nd tape, Horse Laugh / Dross - split tape, $4 postage incl. It's OK to trade too! Mikael Karlsson, Rydsv. 70 A, 582 48 Linköping, Sweden.

COMING SOON! Listen to voices from Death Row. A cassette compilation and booklet filled with interviews of death row inmates. The cassette is broadcasted on KPFT's Prison Program. Write Mike Heath, 8223 Coolshire, Houston TX 77070. Cost $6 US funds.

SLUDGE - "GOG" DEMO. Heavy, slow, yet energetic atmospheric HC. Lots of power. $5 pp. Shirts XL/black only. $10 pp. Cory Yuzak, 10 1170 Falcon Dr, Coquitlam, BC, V3E 2L4, Canada.

THE DIN COMPILATION IS STILL OUT. It contains F.S.P. The Demented, Lethal Aggression, Various Freaks, R.C., Napalm Death, V.N.A. and Psycho Sin. Comes with booklet and sticker $3 US, $4 world. Keith Robbins, 2180 Bronx Park East, Bronx, NY 10462.

WANTED: Good quality live tapes or demos by Fuel, Crimpshrine, Shudder To Think, All and Soulside. I'm willing to pay for blank tapes and postage, but would rather trade tapes. (I'll gladly send my list). Or just write and say "hi!" Mickey (of Threatening Society Fanzine) 9L Bridgelake Cir., Cockeysville, MD 21030.

GG ALLIN - San Francisco 1989. Not for commercial release. Includes backstage footage. Tripod handheld, excellent quality. Show stopped because of violence. 60 minutes $20 plus $3 shipping. Rock And Roll Video, P.O. Box 135, Park Ridge, NJ 07656.

RED HOT CHILI PEPPERS - Japan 1990. Tripod handheld. 105 min. $25 Rockpalast 1986, 50 min. $20. Both shows are excellent quality and include encores with socks. Add $3 shipping. Rock and Roll Video, P.O. Box 135, Park Ridge, NJ 07656.

ALL HARDCORE BANDS!! SxEx or not, please send a few tunes for our future comp. All bands will be used. Every band will get a copy! Send lyrics, etc. . . . and an address where the band can be contacted. This is an Anti-Racist project, and NO PROFIT will be made. Write for more info. Cheese Productions, P.O. Box 20132, Upper James R.P.O., Hamilton, Ontario, L9C 7M5, Canada.

CHUMBAWAMBA TOUR VIDEO! w/Eve Libertine. Dos firehouse, Jello Biafra, Nip Drivers & others. $10.00 (post paid) to: Roger Ahlforth, 30811 Casilina Dr., RPV, CA 90274.

VIDEOS! Janes Addiction S.F. 2/15/90, Miami 2/91, Orlando 2/91, L.A. 3/5/89; Fugazi 3/90 Va. Beach; Chili Peppers '89 Kawasaki, Japan; Mucky Pup 2/18/90; Plasmatics compilation. Each only $20.00 ppd. (to cover p+h) or for trade! Traders send your list! I'll send mine! Kev, P.O. Box 5461, Laurel, MD 20726.

BUTT "What's Up Your Butt" 31 song demo available now. 31 tracks of grinding blurrcore. Send a blank tape and 4 stamps or $3.00 to Zeugma c/o Greg, 8680 The Fifth Green, Atlanta, GA 30350 or Joel Fisak, 233 Peachtree Hollow Ct, Atlanta, GA 30328.

WANTED: Videos on VHS-Pal format of SNFU, Plasmatics, GG Allin, Poison Idea, Rollins Band, Gwar, Low Meato, Bad Brains, Primus. Not much to trade sorry, but can trade other stuff from here with anyone interested. Any help appreciated. Write: Richard Stanley, 511 Fig Tree Pocket Rd., Fig Tree Pocket, Qld, 4069, Australia.

F.Y.P. - "Classy of '90" 1st 2 demos ('89-'90) on one tape. 24 songs, kept as same as when first released. $2.00 ppd (cassette only) limited of 100 only through Recess. Also Recycled Youth demo $2.00 ppd. F.Y.P. "Extra Credit" 7" E.P. $3.00 ppd. to Recess Records c/o Todd Congelliere, P.O. Box 1112, Torrance, CA 90505.

THE BLANKS: Pogo Your Fuckin' Ass Off . . . wit their new 7 song cassette. 24 track recording. Professional printing with lyrics. Long live the "Spirit of '77." Send $3.50 to the Blanks, 1303 Myrtle St., Hillside, NJ 07205, USA. Out on Greenearth Tapes.

WANTED: Videos, photos, flyers into Social Distortion, L7, Mad Parade, Laguns, Luna Chicks, and Johnny Thunders. Also looking for Cycle Slut from Hell stuff. Billy W., 4805 Wren Wood Ave, Balto. MD 21212.

IGGY/STOOGES "Lust For Life" Euro. documentary. Rare Stooges footage, Ron Ashton interview, Iggy on TV, more! 60 min. Excellent quality. US format only. $15.95 money order. Jim Russo, 136 E. Main St. #33, Bloomsburg, PA 17815. (Canada: add $2).

RARE PUNK MOVIES ON VHS! "Punk In London '77" - Adverts, Lurkers, X-Ray Spex, Clash, Jam, Killjoys, Wayne County. "Raw Energy" - Rare 1978 Documentary. X-Ray Spex, Bolan, Gen. X, Slits, Jordan. Both excellent quality. $15.95 ea. money order only. US format only. Jim Russo, 136 E. Main #33, Bloomsburg, PA 17815. (Canada: Add $2 per tape).

ABC NO RIO spoken word video featuring Johnny Puke now available from Hardcore Video. All proceeds go to benefit New York's only all-ages non-profit performance space. The tape features Johnny and 10 other poets/performers for only $22.50 ppd. from Hardcore Video, 8 Haddon Road, Hewitt, New Jersey 07421.

VIDEOS FOR SALE - Fugazi, Rollins, Soulside, G.G. Allin, Jawbreaker, Descendents, Bad Religion, Janes Addiction, Necros, RHCP, Meatmen, Mudhoney, Poison Idea, Patti Smith, Johnny Puke, Government Issue, No Means No, Angry Samoans, SNFU, and lots more. SASE to W.C. Video, 151 First Ave., Box A, NYC, NY 10003.

CANADIAN WITH CONNECTIONS! Bands send demo's/7" or whatever for low-budget tape compilation. Nevergreen Productions, 1122 Cathcart Blvd., Sarnia, Ontario, Canada, N7S 2H5. No guarantees but very willing to try.

GWAR - Winnipeg 1990 Tour. Great show. Close audience shot. "A" quality. 65 min. $20 plus $3 shipping. Rock and Roll Video, P.O. Box 135, Park Ridge, NJ 07656.

VIDEO VIDEO Bad Brains, Swiz, Raw Deal, Embrace, Fugazi, Token Entry, Y.O. Today, Gwar, Danzig, Unif. Choice, Jawbox, G. Biscuits, J. Addiction, Rollins, SNFU, Holly Rollers, Dag Nasty, Superchunk, Admiral, 7 Seconds, Bold, more. Write me/send list. EV, 5 Laurel Hill Court, Berlin, NJ 08009.

HEADWAY (U.K.) 5 track studio recorded demo. Powerful, hardhitting positive Hardcore from one of England's newest acts. £2 (U.K.) inc p+p, $5 (world) inc. p+p or will trade. Simon Goodrick, Applegarth, School Lane, Barlombe Nr. Lewes, E. Sussex, BN8 5DS, England.

HAVE NO PART - "In My Stance" demo out now. 5 songs of power and intensity. Available for $3 ppd at : Aaron Kelly (H.N.P.), 1409 Southridge, Brea, CA 92621 or call (213) 694 - 3746. Write for any info, won'r rip you off.

DARE DAMON 5 song demo still available under new address, send $4 or a blank tape with SASE to : Dare Damon, 1699 N. Marshall st, Milwaukee, WI 53202

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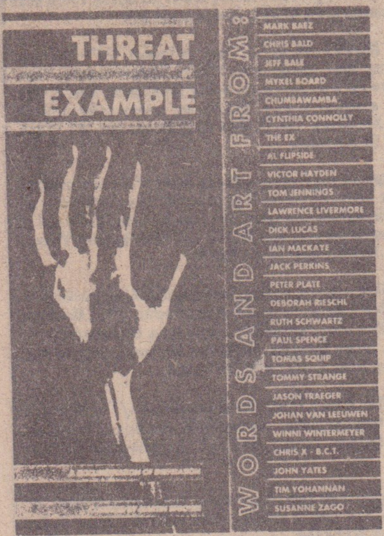

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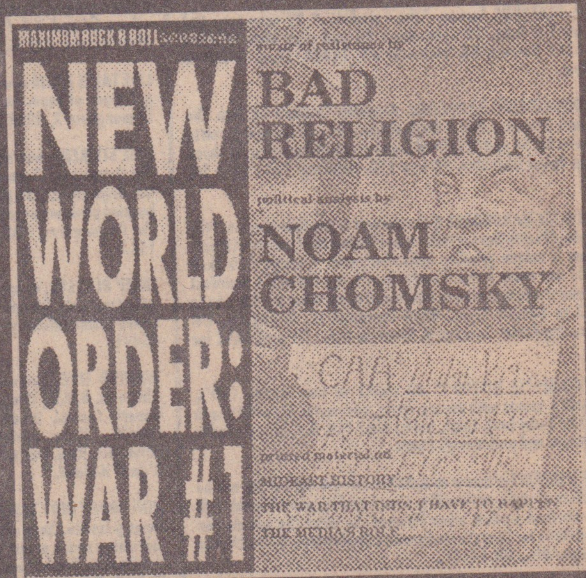

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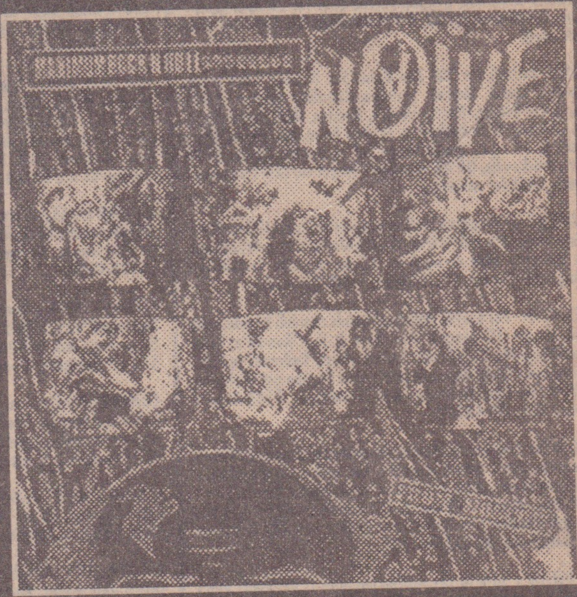

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"DEZERTER-Underground Out Of Poland"-LP--Available from Blacklist Mailorder/ Distributed in U.S. by Mordam

"THEY DON'T GET PAID, THEY DON'T GET LAID, BUT BOY DO THEY WORK HARD"-various artists LP--Available from Blacklist Mailorder/ Distributed by Mordam Records